

AUTHOR:

Harry Houdini;

TITLE:

Scrapbook



CALL NO.

Ms. f. Am. 124

N.E.M.  
JOB NO. 237

SCRAP BOOK

HOLDING

to  
Quincy Kelly  
Best wishes

Harry  
Hendrick  
Nov 15/1968

FEEDA  
7/1

RPB 6

Whitney Ma. Fund  
Mar. 30-1962  
011

278 West 113th Street  
New York City  
Feb 25th 1918

My Dear Quincy Kilby,

Am making you a Menu of the Fox Dinner  
that I attended last night, thinking you might like the menu.  
Did I inform you my my changed address, if not the  
above is my old home, have moved from Flatbush back to same.

Been prolonged at the Hippodrome, the Elephant  
drawing and being the talk of the town.

In fact it seems to be the talk of the  
show world, for I am receiving offers from Canada and a big  
production in London.

So Miss Jennie Jump is getting along  
finely.

Been having a hard time with my private affairs  
private investments etc taking up my real time, and hope  
they will turn out okay, but it is a hard job.

Hope all your folks are well, mine working hard  
getting your home ready.

Did the coal famine hit you?

We had to burn shutters and Venetian blinds.

We had not used them in 15 years so they were of  
some use after all.

Best wishes and regards to you all  
sincerely yours as always

Harry Hardin

275 West 118th Street  
New York City  
Feb 28th 1962

My dear Anthony Killy,  
As mailing your letter of the 20th I  
that I attended last night. I think you were right like the moon.  
Did I inform you of my changed address? I got the  
above it and home. I have moved from 118th St to 119th.

been proposed at the Hippodrome, the 119th  
drawing and being the talk of the town.  
In fact it seems to be the talk of the  
and a world. For I am receiving offers from Canada and a big  
production in London.

So Miss Lane to 5th St. Station along  
there.

Been having a hard time with my private affairs  
privately. I am not sure if I can do it, and hope  
they will turn out okay. But it is a hard job.  
Hope all your folks are well. Mine working hard  
getting your home ready.

Did the good friends hit you?  
We had to turn Ambler and Vanden Blinde.  
We had not seen them in 10 years so they were of  
some use after all.

Best wishes and regards to you all  
Sincerely yours as always

Whitney Ma. Fund  
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OF AMERICA  
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CAPT. A. M. HABER  
GEO. M. BISTANY  
OTTARE BAPTICK

Dressing Room  
Hippodrome New York City  
March 23rd 1918

My Dear Q.K.,

Just a line to let you  
kno the article arrived okay, but it does  
not seem to click.

Will put it aside for  
a while and go over it again.

From this letterhead you will  
note that I am again Benefiting, this  
time for the Poor Showman and outcast  
magician.

It will be a Fund for Hospital  
purposes or helping the poverty or weak  
brother along.

No news best wishes  
regards sincerely yours a always

*Harry Houdini*

I am getting some research work done  
and next time I am going to write you  
regarding some material, that I would  
like to have.

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**CHAS. MEDOCK**  
**CAPT. A. M. BABER**  
**GEO. M. BISTANY**  
**OTTARK BARTICK**

April 8th 1918  
My Dear Quincy Kilby,

Perhaps that song was  
copyrighted in 1840, and used in 1843?  
I refer to that Minstrel song  
sheet.

Nintyfive cases. Wunf Wuff. I dont  
blame Mr Shaw for not buying any more material.  
I am head ov r heels in work,  
for the above benefit.

Too busy to do any  
collecting business.

Did you get the March  
M.U.M.

Catrer the magician opened, but was  
panned awfully. I mailed you a paper.

Nothing else, best wishes regards  
yours to the curtain as always the same.

*Harry Houdini*

Remember me to the folks.

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# HOUDINI NIGHT



New York Lodge No. 1

B. P. O. Elks

— ELKS CLUB —

This Programme, which was compiled and arranged as a compliment to the Elks by Mark A. Luescher, Manager of the Hippodrome, Master of Ceremonies, Wm. G. STEWART, will announce each artist in the order of appearance.

Sunday Eve., April 28th, 1918

Orchestra Conducted by A. J. Garing, Musical Conductor of the Hippodrome.

Musical Number from "Cheer-Up".

Stage under the direction of Wm. G. Stewart, Stage Director of the Hippodrome.

Mark Nelson, Assistant.

- |       |  |   |
|-------|--|---|
| 8.20  | Overture.....                                  | Elks Orchestra                          |
| 8.25  | (1) The Marconie Brothers.....                 | "Wireless Magicians" of the Hippodrome  |
| 8.30  | (2) W. J. Hilliar.....                         | Shadow-Graphs                           |
| 8.40  | (3) Willie Evans of New York Hippodrome.....   | Parodies                                |
| 8.50  | (4) Mlle. Patterson.....                       | Classic Dancer                          |
|       | Courtesy of Wm. G. Stewart                     |   |
| 8.55  | (5) The Zancigs.....                           | Two Minds with but a Single Thought     |
| 9.10  | (6) Mme. Alma Clayburgh.....                   | Prima Donna                             |
| 9.15  | (7) Harry Browne.....                          | of "Oh Lady Lady," Princess Theatre     |
|       | LIBERTY BOND SALE                              |   |
| 9.25  | (8) The Lavars.....                            | America's Fastest Dancers               |
| 9.35  | (9) Arnold de Biere.....                       | The Famous Illusionist                  |
| 9.50  | (10) Tom Fenfold's Singers                     |   |
|       | Louis Fletcher — Joseph Weston — Timothy Daily |   |
|       | William Rogers — Harry Ross — Bud Gordon       |   |
|       | Arthur Ball — William Williams                 |   |
| 10.15 | (11) Cuba Crutchfield.....                     | The Man with the Ropes                  |
| 10.25 | (12) The Fleming Trio.....                     | Instrumental Soloists                   |
|       |  | Cello - Violin - Piano                  |
| 10.30 | Houdini.....                                   | "Himself" and a Few "Tricks" of His Own |
| 10.55 | (14) Elm City Four                             |   |
|       | "THE HIPPODROME QUARTET"                       |   |
|       | 1st Tenor—William Wolfe                        | 2nd Tenor—Edw. Breeman                  |
|       | Baritone—Lew Lorimer                           | Bass—James T. Carty                     |
| 11.05 | (15) Houdini's Own Motion Pictures.....        | Houdini's Exploits in Paris             |
|       |  | actually filmed in that city.           |



Mr. Houdini Harry Houdini.



NEW YORK  
**HIPPODROME**  
MANAGEMENT CHARLES DILLINGHAM

PRIVATE OFFICE  
MARK A. LUESCHER

April 24/18

my dear Q. K.

Saw White this a.m.  
wants to be remembered to you.  
was glad to hear you are okay.  
What piece of Poetry can I  
find the Kipling lines you  
quote.

They copied all they could  
follow, but they couldn't  
copy my mind."  
it just fits my case.  
Where are they publishing the  
Enc. Americana? Please let  
me know.

The showmen's League + S.A.M.  
went off in a blaze of

glory. Well let you know figures  
didn't meet. We had \$6000 each  
in the hand.

Quarter, though I like live work —  
received just what we need. We took  
papers continued in their march. And now they  
N.Y. city for a long time. Glad not some  
I am down — + but I thought for the infer-  
and not from the city. But he is a slave  
house 1 year ago. But he is a slave  
unfortunate N.Y. city. That's all  
we have — understand N.Y. city.  
Regards  
Houdini

*W. H. Haulon Harry Houdini*



A National  
Institution

Largest Playhouse  
In The World

★ New York ★  
**HIPPODROME**

Management Charles Dillingham

Manager's Office  
Mark A. Luescher  
Representative

*April 29/18*

*Hail to A.K.*

*Met W. Haulon  
had our pictures taken.  
Will mail you one.*

*Regards*

*Houdini*

*Ht. closes May 11th*

*Harry Houdini*



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May 19th 1916

My Dear Quincy Kilby,  
Just finishd  
reading a book Escape and Suicide of  
John Wilkes Booth by Finis L Bates  
Pileer Printing Co. Memphis

Have read it very carefully.  
What do you know about this book,  
and is this the book you told me to  
try and obtain.

The principal item the  
explanation "finding the diary on the  
body identified as J.W. Booth" makes  
me wonder if there is a y truth in this  
book.

Makes an awful accusation against Presi  
d nt Johnson.

Am loafing, working harder  
than ever, resting getting things into  
shape.

Let me hear from you, best wishes  
and regards yours as always the same  
old

*Harry Houdini*





May 22nd 1918

My dear Q.K.,

Re the J.W Booth book.

It is interesting reading, and the fact of the two photos not looking exactly alike, is easily accounted for. Ten years does make a difference.

Perhaps the man noting that he looked like Booth, took the crime onto himself.

But the fact remains that it is open for discussion and if that boot item is true, then it makes it more complicated.

Too bad I did not know of this when I was in Memphis.

Is this the Memphis Tenn ?

I take it for granted you have read the book.

Am too busy to do anything but

Red Cross work.

Clara Barton is high forgotten.

Politics.

I hope to keep ut of politics, for that is a game, in which most of us are defeated before we even get into.

Nothing else for the present best wishes  
yours as always

*Harry Gordon*

Hope your family are okay.

Mrs H has had a poorly time with her eyes, think she caught a cold.

ide  
all.

June 11th 1918

My Dear J.K.,

Spoke to Mr A Becks this afternoon,  
and he will leave for Boston Saturday afternoon at 12  
and will be there for the full week.

in the Library.

And Ill wager he will spend his vacation

I told him I would drop you a line re his coming  
and you know the news.

I mailed the other xay?

Did you get the 'satin programme

Nothing new of any importance.  
hope alls well, regards best wishes sincerely yours as  
always

Harry Wendell

I saw Kit Clarke Sunday. he is almost entirely  
bed ridden but his brain is clear and active.

He expects the Great End, and seems to hope  
for it soon. He says "Either nature will cure me or away  
I go."

Had a long chat with him.

rdh  
all.

June 14th 1916

My Dear Quincy Kilby,

Letter to hand and I have wired  
Walter Brackett re his 95th Birthday.

He is a wonderful "guy" to be able to  
fool Father Time. Maybe his time card was lost in the  
shuffle, and old Time will find it some day when not seeking  
it.

Mrs Grace Chase Kramer just came in.

She believes that J. W. Booth was alive all the years.

Remembers Mr Chase telling her something to that  
effect.

But you seem sure such was not the case.

My plans for next season are not ripe.

Have signed with B.A. Rolfe for a ten-reel serial.

Serial to be written by Arthur Reeve, and One Logue, they  
wrote Perils of Pauline, Hazards of Helen, House of Hate  
etc etc and Gerards four years in Germany.

Let me hear from you in vacation time.  
Best wishes and regards yours as always

Harry Houdini

Hullo Auntie I just came in  
to see dear Harry and Bessie  
so join them in kindest regards  
to you and your dear ones Grace Chase.

July 5th 1918

My Dear Quincy Kilby,

Kit Clarke passed away yesterday  
July Fourth at 1.30 A.M and was cremated the same  
day.

His daughter informed me it was his wish.  
Peace be to his ashes.

Am waiting to hear from you

sincerely yours as always

Regards best wishes

Semper Idem

Harry Houdini



**Souvenir Programme**

**Society of American Magician's**  
14th ANNUAL DINNER



Reproduced from Stearns' Pictorial  
(Horticultural Collection)

**HOTEL M-ALPIN**  
Friday Evening, May 31, 1918

**"STAR SPANGLED BANNER"**

GUESTS OF HONOR  
CAPT. CHARLES DILLINGHAM  
MR. R. H. BURTON  
MR. HADEN CHANDLER  
MR. AND MRS. MARK LUSCHER  
MR. HARRY RAY  
MADAME ADELAIDE HEERMANN  
MR. AND MRS. F. J. MARTINKA

**FEAST OF MAGIC**

"L'Accorde to our Dear Harry Keller"

**Souvenir Programme**

**Society of American Magician's**  
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Reproduced from Stone Form 105  
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**HOTEL McALPIN**

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**FEAST OF MAGIC**

"Ladies to our Dear Harry Keller"

## HOTEL McALPIN

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MR. HARRY RAY  
MADAME ADRIANNE HEERMANN  
MR. AND MRS. F. J. MARTINKA

### FEAST OF MAGIC

Piano Solo entitled "Homage to our Dear Harry Kellar"  
The Mighty Ebb..... Ventriloquist Extraordinary  
*From the Palace Theatre New York City*  
Prof. Otto Hermann..... Kerkul Kuss Kenjuro  
W. A. Ransome..... Magical Melange  
Original Julius Dresbach..... Digital Dexterity  
Prof. Alfred Benson..... Society Card Manipulator  
Compass F. A. Eldred..... Modern Wizardry  
Mons. Gustav G. Laurens..... "Fooling the Foolers Nest of Boxes"  
*An old Friend in a new dress.*

"BOBBY HOUDINI" The Only Handcuff  
King Dog in the World  
Presented by his trainer  
Houdini Himself

Not only will "Bobby" undertake to escape from all handcuffs and ropes, but will do so in full view of the audience.

Master of Ceremonies  
Theodore Hardern

Stage Manager  
Mark Nelson

Should the above programme not suffice and time permits the following members who will be present have volunteered to appear when called upon, Arnold DeBiere, Madame Hermann, W. J. Sergeant, O. S. Teale, Dr. I. Hamburger, Rouders, Prof. E. C. Taylor, W. J. Hillier, Kline, Geimes, Burrows, F. J. Werner, Lieut. Blumley, Capt. Brown, Hal Marton and The Floyds.

# HOTEL McALPIN

Friday Evening, May 31, 1918

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July 14th 1918

My Dear A.K.,

Thought that the enclosed might interest y u.

Destroy it if you wish.

Kit Clarke did not leave his wife comfortably fixed, he told me so, but only left his fishing tackle and \$1500 Life insurance.

He was cremated the same day he died, and not one soul of the family followed the poor fellow to the crematorium.

Mrs C was sick, and the rest of the family I don't know their reasons.

What a peculiar world this is.

I shall be very very busy soon now, as I have the Serial to make, invent construct and present two new tricks at the Hippodrome, for I have been

so "eminently" successful that the management have seen to reengage me.

I don't seem to be able to spell today I mean reengage me.

With the Film Development Corp.

I now have three businesses to attend to, hope I have not bitten off more than I can chew, for its a lot of work, but as it is the work I like we will start at it anyway.

Just think of it I must create and present two tricks of fifteen minutes duration up to my usual standard of misdirection for the Hip and think I will be okay.

Nothing else now, best wishes to you and yours always the same old

Houdini



HOUDINI

Oct-ber 7th 1918

My Dear Q.K.,  
Glad to hear from you. Met Mr. Hubble, in  
Yonkers, as the Movie Studio is in Y nkers.  
Only had a few moments for he is rehearsing.  
Guess you will have a great time looking  
over the newtreasures of the Shaw collection.

Whata marvellous collection, and Mr Shaw  
can wade through his mterial and know that no one in the  
world can possibly duplicate his collection.

My wrist is now out of the splint, but far  
from being well. It will take a few more months, but it  
does not stop me from working, oncy frim performing my  
heavy stunts, so alls well.

Best wishes and regards to you all  
yours as always the same

Houdini

HOUDINI

October 27th 1918

My Dear Q.K.,

Be an exceptionally busy.

Do you get the M.U.M every

month.

If not let me know so I can have them forward same to your new address.

How about a Christmas greeting edition for M.U.M??

Close at the Hip for ten weeks, must finish my Master Mystery picture.

Will get more time to let you hear from me.

Have you been to the new collection material in the Show collection?

Nothing new, my wrist is better but far from being well.

It will take a few more months before I can hope to bend it as in days of yore.

It seems to be stronger than ever, for the bone has knitted with rings around, so I am better than ever.

Regards to you all

*Houdini*

\*Re M.U.M and Xmas number, if you feel like it make it something magi al.

The Houdini pic ture has been sold to New England and you will see it in your own home town.

HOUDINI

October 30th 1918

My Dear Q.K.,

Close at the Hip this Saturday, so will have some time for my family.

Drama item that will interest you a Miss Beatrice Moreland a family friend is with John Barrymore company "Redemption" and dresses with Lyda Thompsons daughter.

L.T died in want and at one time had a great deal of money. In the Millions and in these days Millions meant a great deal more than it means today.

She has a number of interesting letters from her mother also to her mother.

Another old timer is in show will get her name for you. Her mother is alive over 80 years of age and the daughter of an old American family.

I just cant think of the name, but will write full details in next letter.

Mrs. Kramer is all broken up her son goes to France. He is a Captain now.

Nothing else for the present. best wishes yours as always

*J. Houdini*

Hope Betty will like the Movie, for you must take her.

Mrs H had a bad attack of Infla but Thank God is okay now.



HOUDINI

October 30th 1918

My Dear Q.K., Will you please order a twentyfive dollar flower affair and have it delivered to St. Elias Church Saturday for poor A. Paul Keiths Funeral.

I am writing this in a rush, but know you will attend to same, please for which I heartily thank you.

Please have the enclosed card affixed, for Mrs H was always called a Little Spirit among the folks.

Regards best wishes  
Yours as always

Houdini

HOUDINI

November 7th 1918

My Dear Q.K.,

Your verser arrived. they are good and timely.  
Am enclosing you a programme, signed and if  
you wish one signed by the entire company, will send one  
along.

The play is a hit.

all the episodes.

And I know you will like

Glad you liked the back number of M.U.M.  
You see I have to work on it in spare time, and now  
that my time is so valuable getting the picture ready I cant  
devote as much of my time as in former days.  
But will get along as best as possible.

My wrist is getting along alright, have to  
have a new baking electrical treatment, so as to ease the  
joint, hope to be okay in a month or so.

I mean as well as ever.

Nothing else new for the time being, best  
wishes and regards yours as always

*Houdini*

July 14th 1918

My Dear A.K.,

Thought that the enclosed might interest y u.

Destroy it if you wish, . . .

Kit Clarke did not leave his wife comfortably fixed, he told me so, but only left his fishing tackle, tackle and \$1500 Life insurance.

He was cremated the same day he died, and Not one soul of the family followed the poor fellow to the crematorium.

Mrs C was sick, and the rest of the family I dont know their reasons.

What a peculiar world this is.

I shall be very very busy from now on, as I have the Serial to make, invent construct and present two new tricks at the Hippodrome, for I have been

so "Extrematly" successful that the management have seen to reengage me.

I dont seem to be able to spell today

I mean reengage me.

With the Film Developing Corp.

I now have three business to attend to, hope I have not bitten off more than I can chew, for its a lot of work, but as it is the work I like we will start at it anyway.

Just think of it I must create and present two tricks of fifteen minutes duration up to my usual standard of mistification for the Hip and think I will be okay.

Nothing else new, best wishes to you and yours always the same old

Houdini

HOUDINI

October 7th 1918

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HOUDINI

October 30th 1916

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Please have the enclosed card affixed, for Mrs H was always called Little Spirit among the folks.

Regards best wishes  
as always

Houdini

HOUDINI

B. A. ROLFE

HOUDINI

THE MASTER MYSTERY

Directed by B. A. Rolfe

Starring Houdini, B. A. Rolfe, and other famous magicians

November 7th 1918

My Dear Q.K.,

Your verser arrived. they are good and timely.  
Am enclosing you a programme, signed and if  
you wish one signed y by the entire company, will send one  
along.

The play is a hit.

all the episodes.

And I know you will i like

Glad you liked the back number of M.U.M.  
You see I have to work on it in spare time, and now  
that my time is so valuable getting the picture ready I cant  
devote as much of my time as in former days.  
But will get along as best as possible.

My wrist is getting along alright, have to  
have a new baking electrical treatment, so as to ease the  
joint, hope to beokay in a month or so.

I mean as well as ever.

Nothing else new for the time being, best  
wishes and regar s yours as always

Houdini



Nov 7/1918

Harry Houdini

B. A. ROLFE

PRESENTS

HOUDINI

IN

"THE MASTER MYSTERY"

Directed by BURTON KING

A Super-Serial (In fifteen episodes) Written by  
ARTHUR B. REEVE and CHARLES A. LOGUE

CAST OF CHARACTERS

QUENTIN LOCKE.....	HOUDINI
EVA BRENT.....	MARGARET MARSH
ZITA DANE.....	RUTH STONEHOUSE
DE LUXE DORA.....	EDNA BRITTON
PAUL BALCOM.....	WILLIAM PIKE
HERBERT BALCOM.....	CHARLES GRAHAM
PETER BRENT.....	JACK BURNES
THE AUTOMATON.....	FLOYD BUCKLEY

Time: The present.

Location: New York City.

*Co-director*  
WILLIAM HADDOCK

*Art Director*  
E. D. BINGHAM

*Electrical Effects*  
LEROY F. BAKER

*Cinematographer*  
WILLIAM REINHART

*Press Representative*  
JOHN W. GREY

*Assistant Press Representative*  
RODNEY RICHMOND

Special invitation performance given at the  
STRAND THEATRE  
Thursday Morning, November Seventh  
Nineteen Hundred and Eighteen

B. A. ROLFE PRODUCTIONS  
OCTAGON FILMS, INC.  
HARRY GROSSMAN, General Manager

New York Territory Controlled by Effano Film Exchange.

Nov 7/1918

Harry Houdini

B. A. ROLFE

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HOUDINI

November 14th 1918

My Dear Q.K., I am led to believe that I shall have to be in Boston Monday for the opening of the Houdini serial, which takes place at the St. James Theatre, and you understand you need no tickets.

Shall be at the Copley Plaza, and expect to hear phonisch from you.

Rush letter, this is, and this is all for the moment.

Regret that I cant remain any longer but must return to finish the picture.

Yours as always

the same old

*Houdini*

Will you please phone through to our Artist friend and tell him he is invited Walter Brackett.



Magie—Mitty—Might

**Council**

HARRY HOUDINI  
OSCAR S. TEALE  
LEO RULLMANN  
ED. C. CROSSY  
EDWARD VAN DIEN  
W. W. SARGENT  
J. LAURENS  
EMIL M. HOMBURGER, D. D. S.  
W. MCWILLIAMS

**Treasurers**

HARRY KLINE  
HARRY ROUGLERS  
EMIL M. HOMBURGER, D. D. S.

**Com. on Admission**

ALFRED WATSON  
JOHN RULLMANN  
CHARL VAN DIEN

**Sergeants-at-Arms**

HEAVY A. DOMITZ  
TER A. VINCENT

# The Society of American Magicians

(INCORPORATED)



HARRY HOUDINI, PRESIDENT  
GEORGE W. HELLER, FIRST VICE-PRESIDENT  
G. G. LAURENS, SECOND VICE-PRESIDENT  
LEO RULLMANN, TREASURER, 1421 UNIVERSITY AVENUE, N. Y. CITY  
OSCAR S. TEALE, SECRETARY, 240 BROADWAY, N. Y. CITY  
WM. M. LINNETT, ASSISTANT SECRETARY

New York City,

**Meetings**

FIRST SATURDAY EVENING EACH  
MONTH AT MAGICAL PALACE,  
493 SIXTH AVE., N. Y. C.

**Affiliating Assemblies**  
Chartered and Franchised

GOLDEN GATE ASSEMBLY NO. 2

Pending and in Process of  
Development

BUFFALO, N. Y.  
ROCHESTER, N. Y.  
PITTSBURGH, PA.  
KANSAS CITY, MO.  
CINCINNATI, OHIO  
BALTIMORE, MD.  
PHILADELPHIA, PA.  
COLUMBUS, OHIO  
TOLEDO, OHIO  
BOSTON, MASS.  
DAYTON, OHIO

December 3rd 1919

My Dear Q.K.,

Glad to hear from you, hope alls well.  
By the way will you do me a big favor. Yes, thanks.  
Wish you would go to the Shaw collection and see if there  
is a picture in any way of Richardson the Fire Eater who  
flourished about 1667.

I am writing an article on fire resisters and eater and he is  
the best known of the folk.

You will probably find him in the  
Bartholemew Fair book?  
I have Chabert, Giradellia, but not  
Richardson.

Regards best wishes sincerely yours as always

*Houdini*

A. Becks send regards.

I have a dandy lot of letters once belonging to Hillary Bell.



HOUDINI

January 28th 1919

My dear Q.K.,

No I never thought that it would have been possible for my name to be inserted in the Clipper Annual.

And I sold Clippers all through the summer season of 1894 with Welso Bros Circus.

Re that man not burning himself, not enough water would have been on his finger to have scalded it, and Rel Maub did not have enough water, and did not raise the steam.

Did not know Dumont was laid up.

Did you know that I was laid up.

Well I was never the less.

Did you get this months M.U.M ?

If so how did you like it .?

May have some news for you , re my future plans next week.

Am booked in England opening in Nvember, and must go or pay a big fine.

These are the contracts that I have postponed ever since the war.

Thought my country could need me as well as use me better than going abroad.

And twas true.

Am waiting for the sale of Wendell discard but it looks as if the mat rial will not be ready for months and months.

They certainly returned an awful lot.

And what a lot he did collect.

Nothing new, best wishes to you all from Mrs H and Semper Idem

*Houdini*

*Mrs. was ill - had a cold  
3 days. all ok.  
don't forget June 22nd!!*

HOUDINI

Sunday December 15th 1918

My Dear Quincy Kilby,

I have Powell, Fire Eater, also Giralda and Chabert.

Do not remember Rel Muab, but will use that par in my article as the wet carpet sounds good.

Don you know I have discovered Chabert died in this country. My fire eating article will be a hum digger.

Stoo, bad I cant get a Richardson, for he is one of the early ones 1667 I believe.

I have bot a lot of books from the sale of C.J. Cox Master Book Binder of Chicago and the Boston Stage book, was knocked down for \$4.

Your name was mentioned in the catalouge.

Had it been extra bound would have bot it, but as I have one from you, and one from the Baltimore Sun did not think it useful to get anlther one.

Think I bot, over 100 lots at the sale. Best bound books ever put up, and now I can gloat over them.

Mr Cox managed to have his pleasure out of 'em while alive and all purchasers now have splendid books.

Bot a dandy Nell Gynn, of course nothing as supburb as in Shaws collection, but wonderful for my collection.

Met Daniel Frohman at the Cox sale, he never knew of my library. Had a long chat with hi. We crossed the ocean together a number of years ago.

Presented me with two of his books.

Re my Buried Alive Illusion of Mystery, it is not certain, for the Mogie Fans are "clambering" for another Houdini serial, and as that is much easier than my Self created hazardous work, I may step that way.

Best wishes and regards to Mrs K, from Mrs H and myself sincerely yours

*Houdini*

Alfred Becks came to see me today, and looked over my books. He bot em for me at the sale, I sat behind him and cued him re want or not want.

Have some wonderful wonderful books.



HOUDINI

January Second 1919

My Dear Q.K.,

Mailed you two copies of the M.U.M. and to make sure am mailing you an extra copy. You can have all you wish as we had an extra supply printed.

I am certain that I mailed you one among the very first.

Just got 6 scrap books from Powell the magician, that once belonged to a dealer and writer C.L. Burlingame, of Chicago Ill.

Has a wonderful lot of spiritulistic and magical matter.

Very important. This man was a collector of the first water, and made notes all over the shop.

Even found a bill of Mrs H and myself of 1894 when we played a theatre, that we played one night.

Twice in the days of the Wine room, and I was on my honeymoon, we opened and when I found out what kind of a theatre it was, good night and good bye.

At that time I thought it was awful, but now it brings forth a good laugh.

That bill among the other bills, was like "rattling the family closet".

If Mr Shaw intends to make himself an extended history of Union Square theatre or any other theatre twill be second to none.

I shall start in the first opportunity I have to extra illustrate my Houdini Unmasked, which will take at least twelve Quarto or Folio size, if not twenty four.

It all depends on my success in the pictures, for that will give me a lot of spare time and incidentally loose change.

So Mons. Filene presented you with the Worlds Best Literature. You can now have some good times mingling with the writers, and some of them are almost human.

By the way R.G Knowles died last night cancer of the Throat. I saw him about 12 days ago and he did not know what was the matter with him. He thought twas only an ordinary growth. His wife told me today that she knew what it was, but did not wish to torture his mind, for his body was tortured enough. The Elks are taking care of his funeral.

He was a brilliant minded man, clever performer and one of the stars that remained as a star for the many years. He appeared before the public. He was hissed when he opened at the London Theatres, and he said " Ill make you want me" and sure enough he was one of the big hits and draws for years.

We had twenty five at our Xmas dinner.

I suppose you will start in saving, for you folks are on my invitation list for our Silver Wedding, and we expect you sure. June twentysecond 1919. Well enough for this time best wishes to you and the family, tell Betty I read about the accident to Santy Claus, but hear he is getting better and will be in his work shop making toys early next month. Yours to and after the curtain

Harry Houdini

HOUDINI

January Seventh 1919

My Dear Quincy Kilby,  
Thanks, for your advice. I will try and make a Houdini's History of Magic.

Never looked at it from that view as expressed in your letter, but your advice is taken, and with it all things change, for I have a starting place.

It will be a Houdini History of Magic which will enable me to sort all my material together and in their proper places.

I have all my material properly placed, that is in their alphabetical drawers, and will want to think it over as to the best way to proceed.

As soon as I get the time will try and make a start re same, now that I have a positive objective point.

Can you suggest how I can best go about it.

Any thing you suggest, will be Remembered.

Am mailing you a number of M.U.M., wonder why you have not received the others mailed.

Well Teddy Roosevelt is gone.

I had a wonderful experience on board the Imperator, when he returned from his South American trip, and it was a shame the way I had to fool him with the Spirit Slate trick.

He certainly was a much mistified man, and when I did the Mind reading card stunt I challenged him to trip me up, he tried but failed.

And it was a trick in which you cant fail, and that is why it makes it all the more "shameful" on my part. But he laughed and said Houdini you are the most stupendous mistifier I have evr seen " I wonder if he had seen many others?

Well w ll close best wishes and regards  
sincerely yours as always the same

remember me to Walter Brackett.

*Houdini*



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*Houdini*

HOUDINI

Congratulations, just read of your marriage, good luck and best wishes, now read further. H.H.

January 18th 1919

My Dear Q.K.,  
Not being able to sleep last night I waded through a lot of my books, and incidentally opened the Clipper Annual of 1886 and right on the top of the page (page 4) I read this historical event

February 8th

Quincy Kilby and Fanny Spink (non professional) married in Chicago Ill. Lillian Russel Ed. Solomon and Alice Barnett arrived from England.

So you are heading the Lillian Russel event, and such is fame.

Did you know this appeared in the Annual.

I got the entire set of Era and Clipper Annuals from the Cox sale and am gradually reading them.

By the way, that fire walker you mentioned wetting his feet before he stepped on the red hot iron, in my chapter of secrets will explain why he did so. I thought it was showmanship but that is the secret.

I started in to write a few chapters on Fire eating, but it grew so interesting and voluminous that it will actually have to be a small book.

So long best wishes to the married Clipper Annual couple. I hope you are the Q.K. mentioned.

Yours

Semper Idem

*Houdini*



HOUDINI

February 5th 1919

Dear Q.K.,  
Something for your Houdini scraps book.

Regards  
H.E.

Hope alls well.  
So Nat Goodwin is gone. Gradual y Time slowly but surely  
gathers us all . H.E.

*Received from  
Q.K. 11-11-1919  
H.E.*

ESTABLISHED 1872

INCORPORATED 1898

## Anthony and Cowell Co.

HEADQUARTERS FOR

Fine House and Office Furnishings

Providence R. I. March 2, 1915.

Mr. Harry Houdini,  
c/o Keith's Theatre,  
Providence, R.I.

Dear Sir:-

We believe that we have discovered your method of escaping from a packing-case, completely tied up with ropes. Because of our vast experience in constructing packing-cases for the shipping of furniture to all parts of the world, we do not think that you could possibly escape from a box which was honestly made, and unprepared for the purpose.

We therefore, challenge you to escape from a packing-case, which we would like to construct on the stage of Keith's Theatre in full view of the audience, furnishing the lumber and all other materials.

Because of the reputation our house bears for honesty and trustworthiness in this community, we could not associate ourselves with anything in the nature of a fraud or deception. We therefore, must stipulate, that if you accept our challenge, the construction of the case must be as outlined in the above paragraph.

Very truly yours,

Employees of the Packing and Shipping Depts.

ANTHONY & COWELL CO.

*Accepted and  
Escaped in 11 minutes  
Houdini*



El Karun



Temple No. 45

ROYAL VIZIER,  
BERT V. CLARK,  
TELEPHONE 87 WESTMINSTER ST.

SECRETARY,  
FRANK H. NOTTAGE,  
TELEPHONE P. O. BOX 1384

**Dramatic Order, Knights of Khorassan**

Providence, R. I. March 3, 1915.

Mr. Houdini,  
Keith's Theatre,  
Providence, R. I.

Dear Sir:

We the undersigned, challenge you to permit a committee selected from our society to securely rope and fasten you to a strong wooden chair.

If you will allow us to tie you according to our own ideas we can almost guarantee that you cannot release yourself.

If you accept this challenge we will only come on the stage under the condition that you must make the attempt to escape in full view of the audience, to prove you have no traps in stage or concealed confederates.

Sincerely yours,

Dramatic Order Knights of Khorassan

El Karun Temple No. 45

*Bert V. Clark*  
Royal Vizier

*Frank H. Nottage*  
Secretary.

PRESIDENT  
WALTER H. HANLEY

VICE PRESIDENT  
GERALD T. HANLEY

TREASURER  
GEORGE C. DEMPSEY

SECRETARY & GENERAL MANAGER  
SPENCER H. OVER



# THE JAMES HANLEY BREWING COMPANY

BREWERS OF

ALES AND PORTER EXCLUSIVELY

PROVIDENCE, R. I. March 1, 1915

Mr. Harry Houdini,  
Keith's Theatre,  
Providence, R. I.

Dear Sir:-

We hereby challenge you to escape from a large cask after we have filled the same with our famous "Half Stock Ale" and our men have locked you in the cask.

If you accept, it is understood that you do so at your own risk, and that we are not to be held responsible, in case of accident, as we fully recognize the danger in attempting the task.

Yours truly,

THE JAMES HANLEY BREWING CO.

by

General Manager.

SHO/P

*I accepted & escaped  
Houdini*

*(and I do not drink  
it)*

ADDRESS ALL COMMUNICATIONS TO THE COMPANY, NOT TO INDIVIDUALS.

HOUDINI

HAI  
OBI  
LEC  
FRI  
RIC  
JOI  
G.  
LIC  
W.

HA  
WA  
LIC

IRV  
OT  
RIC

GU  
PE

March 7th 1919

My Dear Q.K.,

And so Walter Brackett is dead. What a long life he had, and what a quiet life, perhaps that has had something to do with his longevity.

Am sorry that I was not able to see him before he passed away for I liked him very much.

We expect to leave for Los Angeles in 6 weeks as I have signed with Jesse Lasky for a feature picture.

So you see I am drifting away from vaudville, and with the exception of my European dates have no plans re a return.

If I do not give my own show. will very likely return to Hippodrome, unless I remain in pictures, and now you know all my plans.

Nothing else for the time being  
best wishes and regards to you all from Mrs H and sincerely yours

*Houdini*

I saw Mr Beck's yesterday getting lots ready for the Sale of that Wendell material. It can't be ready for months and months.

*magnan*  
I found an old Adrian programme yesterday, and it is the first I have ever seen.



Magi—Nuty—Might

## The Society of American Magicians

(INCORPORATED)

Office NEW YORK 1919

### Council

HARRY HOUDINI  
OSCAR S. TEALE  
LEO RULLMANN  
FRED C. CROSSY  
RICHARD VAN DIEN  
JOHN W. SARGENT  
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### Surgeons-at-Arms

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GOLDEN GATE ASSEMBLY NO. 2  
Pending and in Process of  
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BALTIMORE, MD.  
PHILADELPHIA, PA.  
COLUMBUS, OHIO  
TOLEDO, OHIO  
BOSTON, MASS.  
DAYTON, OHIO

April 12th 1919

Dear Q.K.,

Your letter received in which you read  
your mothers letter written fiftyfive years ago.  
What thoughts must have surged through your mind  
what emotions it must have caused.

I have the letter that my sa nted  
mother write to my father, accapating him, this  
was written in 1863.

It is a wonderful letter to  
me, for had my mother said "no" I would never have  
had the glory of having such a mother love me.

We leave for Los Angeles Calif Wednesday  
and my address will be for the next 5 weeks or  
say 6 weeks Lasky Studios Holleywood Calif.

I am now the principal stock holder of the M. J. Tink  
Co. 493 Sixth Ave. More anon.

Best wishes and regars to you  
and Mrs. K. from all of us! Yours as always

*Houdini*

I am almost ready with my Fire Eating book. am  
going to call it Miracle Mangers and their methodds



April 24 - 1919

Dear G. I. arrived O.Kay.

my address for (probably) next 2  
months -

Yasky Studios

Hollywood

Calif.

nothing new. Expect. to start in  
about first week in May.

Hope all well  
Yours as always

Houdini



CLASS OF SERVICE DESIRED	
Telegram	

# WESTERN UNION

Form 1206

Receiver's No.

CLASS OF SERVICE DESIRED	
Telegram	
Day Letter	
Night Message	
Night Letter	

# WESTERN UNION TELEGRAM

Form 1206

Receiver's No.

Check

Time Filled

Patrons should mark an X opposite the class of service desired: OTHERWISE THE MESSAGE WILL BE TRANSMITTED AS A FULL-RATE TELEGRAM

NEWCOMB CARLTON, PRESIDENT

GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Lettergram  
Hollywood Calif.  
May 11th 1919

Dear Q.K.,

We start in to work tomorrow. Been delayed. Thomas Jefferson is in my cast, strange you write to me regarding him.

Shall convey your regards. He plays my rich crabbed uncle.

You see I have become real star.

Re Becks prompt books, I know they can be consulted at the library as a friend of mine consults them regularly.

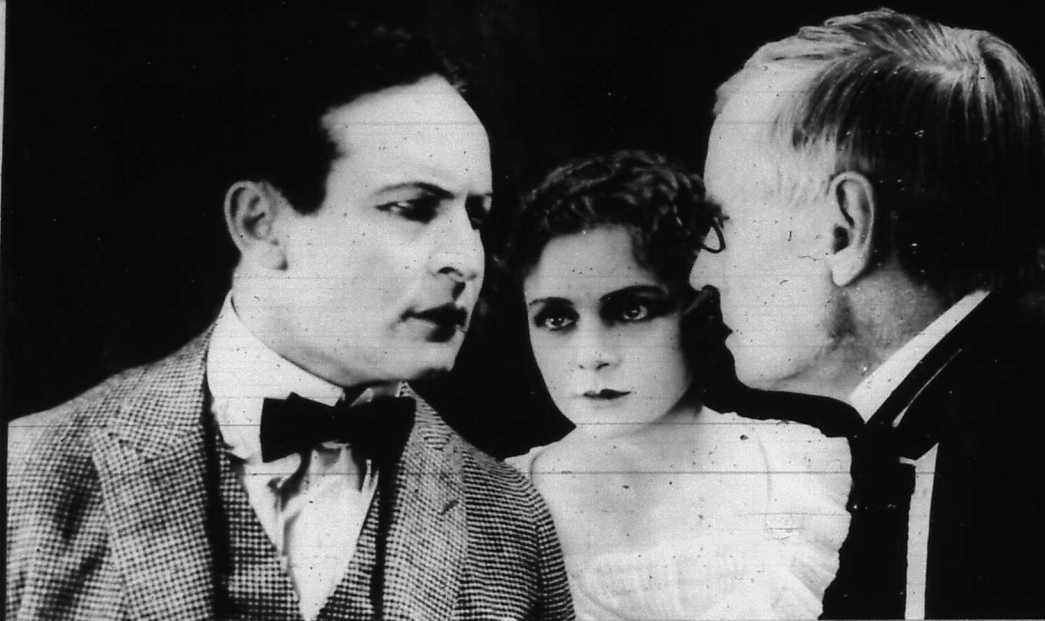
Al Jolson is a modern comedian, and is the only man I know that can hold up a show on Broadway, all by himself and get away from it with it.

Rushing this away as I shall be very busy from now on. Best wishes to you all from Mrs H and as always the same old

*Houdini*

P.S. Dean Heller is better, but far from being well. He had a stroke about 3 weeks ago, and can just about

get about



Form 1206

CLASS OF SERVICE DESIRED	
Telegram	<input type="checkbox"/>

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# WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT

GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Receiver's No.

Check

Time Filed

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Dear W.K.? Thought the enclosed might interest you. Have started in to work. Thomas Jefferson is in my cast. Will write you more in detail as soon as I get opportunity. Regards

H.H.

Will have to postpone our Silver wedding maybe a month or so.



This Space for Correspondence.

*Lucy Little*

*Hollywood*



Post  
HOLLYWOOD  
STATION  
Card



THIS SPACE FOR ADDRESS ONLY

*April 26 1919*

*Best wishes to  
all. I am with Mrs.*

*Santa Claus wishes  
we all merrily  
make his good  
wishes.*

*Mr. Quincy Kilby*

*111 Beacon St*

*Brookline*

*Mass.*

### HOUDINI

BEGS TO ANNOUNCE THE OPENING OF  
HIS FIRST COMPLETE PICTURE

"THE GRIM GAME"

AT

B. S. MOSS' BROADWAY THEATRE

BROADWAY AND 41st STREET

DIRECTION OF JOS. L. PLUNKETT

MONDAY AFTERNOON, AUGUST 25TH

AND DAILY THEREAFTER CONTINUOUS NOON TO 11 P. M.

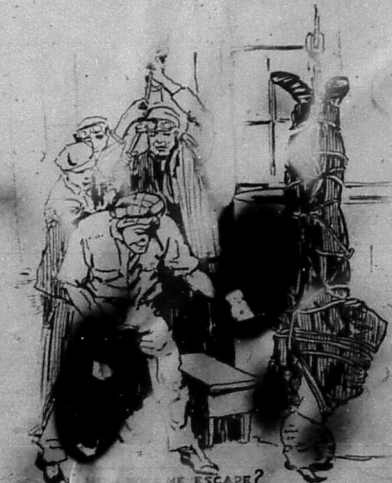
THIS TICKET WILL ADMIT

ANY AFTERNOON OR EVENING EXCEPT SATURDAY, SUNDAY AND HOLIDAYS

*Q.K.*

*Mr & Mrs Quincy Kilby*  
*Harry Houdini*

Can You Solve This Mystery?—



HOUDINI

SUPER SERIAL "THE MASTER MYSTERY"

Hold this sheet over the heat for a short while

Can You Solve This Mystery?—

HOUDINI  
IN A SERIES OF SUPER SERIALS "THE MASTER MYSTERY"

Hold this sheet over the heat for a short while

HOUDINI

Hollywood California  
June 9th 1919

Dear Q.K.

Tomas Jefferson and myself frequently converse about you, and it was through an accident that I found out Young Joe Jefferson was a friend of mine.

I thought that Young Joe was an old man, but it appears that he was younger than I.

Worked with him in Vaudville, that is he was on same bill, and very pleasant weeks we had.

At that time I was not such a ardent collector, in fact was busy with new stunts.

So Mr Thomas J and I have lots to talk about.

Will send you photo of one or two "actions".

He does not know yet that he is to be "murdered" by an arch fiend in the first act, and though he always asks me what will become of him, I do not give him a sensible answer.

So we have a fine time, as no one really knows the full story.

So Mr Piper has gone over, did not know he was father in law to Mrs Piper. You certainly seem to meet with a lot of Magicians and spiritulists.

Yes, picture actors and stage actors are entirely different. And though the spoken stage may ridicule pictures, never the less picture must be intelegently portraied and is an art in itself. The smallest movie star can make the biggest spoken stage star look like a nuckle before the camer, especially if they do not know the angle of the lens.

In fact the averag person shows only the back of their head or profile. Very are good before both audiences. John Barrymore is notably one of the bes in both. He is graudally getting to be the foremost American actor, so the papers say.

Expect to be here possibly another 3 weeks.

Am going to have a private dinner on June 22nd, and hope to celebrate when we return east.

Best regards to you all in which Mrs Houdini joins sincer ly yours as always

*Houdini*

P.S. YOU may wonder why I have so much time to read old magazines you see I go to bed early, and get up ab ut 5.30. so I bot a lot of old magazines and when ever I see an article that might interest you I snip it out. Did you get the cycle book.

Strange why the bicycle is out of date an impliment you can out behind a door, which can carry you 100 miles, and not require gasoline or food. H.H.



June 28/19

Dear G. K.

Broke my left wrist again. Luckily the Picture is 90% finished.

We can't be back until end of July.

You silver wedding verses arrived and do you know I missed them.

I just felt you had written something and sure enough - you did.

I read them aloud to a circle of friends + "acted" 'em.

Will write when I get better or can line a recty for a few days

Wm H. Day

Wonderful My aid of verses thanks. Yours as always, Jondani

The SILVER WEDDING of

Harry and Beatrice

HOUDINI.

1894 - June 22 - 1919.

With cord and fetter, thong and chain  
Men strove and strained to bind him fast,-  
Inventive men of fertile brain,  
With skill and vigor unsurpassed.  
To thwart all possible escape  
They utilized their every power.  
But brawn and brain both wrought in vain.  
He was not held one single hour.

Then one small woman came to try  
If she alone could bind him fast,  
With bonds no deftness might untie,  
And certain evermore to last.  
She wove a net about his heart,-  
As frail as cobweb it appears,-  
Whose gentle might has held him tight  
Through twenty-five swift-passing years.

---

The loving wife has proved her skill  
Where men have failed and always will,-  
The reason being plain as day,-  
He never wished to get away.

Quincy Kilby.



Magie—Mitty—Might

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GUSTAVE A. DOMITZ  
PETER A. VINCENT

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New York City.

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**Affiliated Assemblies**

Chartered and Franchised

GOLDEN GATE ASSEMBLY NO. 2

Pending and in Process of Development

BUFFALO, N. Y.  
ROCHESTER, N. Y.  
PITTSBURGH, PA.  
KANSAS CITY, MO.  
CINCINNATI, OHIO  
BALTIMORE, MD.  
PHILADELPHIA, PA.  
COLUMBUS, OHIO  
TOLEDO, OHIO  
BOSTON, MASS.  
DAYTON, OHIO

Hollywood California  
July 12th 1919

Dear Q.KK,

My wrist getting along okay, July 20th, will try and finish the last few scenes, and return to New York leaving on or about July 25th.

Strange you mention Dan Webster, for I have been reading a great deal about him lately, having bot a lot of old magazine, during his life time a lot has been "said" I have read his life over twice.

He certainly was a great orator too bad that in his last days he managed to be on the wrong side of the fence.

I suppose you have read the poem Whittier write naming him Ichebod, and Sumner said "Webster has placed himself in the dark list of apostates".  
Imagine Webster being poetrized like this

Let not the land once proud of him  
Insult him now  
Nor brand with deeper shame his dim  
Dishonored brow.

But let its humbled sons, instead  
From sea to lake  
A long lament, as for the dead  
In sadness make.

Then, pay in reverence of old days  
To his dead fame;  
Walk backward, with averted gaze,  
And hide the shame.

I dont know if he was really on the wrong side, at any rate he was lambasted awfully. Do you know the circumstance and the where of , for this poetry, if not Ill send you the articles.

Magic—Nitty—Might

## The Society of American Magicians

(INCORPORATED)

Office 919



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ED C. CROSSY  
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BOSTON, MASS.  
DAYTON, OHIO

New York City,

Come to think of it, we have our own tame poet, Sargent,  
and if you want to, and make Dean Mellar feel like it,  
you could unboss m yourself, as he is the greatest living  
magician of the Past Masters, and perhaps you could manage  
to write a few lines about The Grand Old Man of  
Magic for our next issue.

He was seventy years of age July 11th.  
His stroke has not made him feel any better, and a few  
lines from you cycling men, would brighten him up.

I know you will do it, for you just cant help making  
folks feel good.  
The Grim Game will be finished next sunday, my wrist will  
be strong enough to do the finishing stunts.  
Tom Jefferson is at work in another studio.  
Will try and see him before we leave.  
Must close bes of all good wishes, from Mrs Houdini  
and your pal

*to you all*

*Houdini*

P.S. From reports the Wendell sale of material sent back  
from Harvard will "transpire" during the November or  
December months. I shall probably be in England but will  
have some one bid for a number of articles for my collectio.  
Berks ought to be due in Massc. soon.

We will remain here until on or about July 26th.  
After that New York Address.



HOUDINI

September 10th 1919

Dear Quincy Kilby,

Leaving today for Lasky Studio  
Hollywood California  
until end of November or rather until middle of  
November.

Am going to do an undersea picture and  
in it shall make use of my swimming abilities.

Already it is planned a number of  
daring swimming stunts and what I shall do with a  
fleet of submarines, is awful.

Nothing else, we leave  
to day and will drop you again when possible.

Regards best wishes  
yours as always the same old

*Houdini*

Regards to Mrs. Kilby from both of us.

Am sending you a picture of Tom Jefferson Ann Forest and  
myself.



Hollywood California  
October 20th 1919

My Dear J.K.,

Well we are back here for another picture.

Expect to be finished inside of 5 or 6 weeks.

We sail for England December 16th on the Mauratina.

Will be gone 6 months.

It will please you to know that I have  
not rather extensive of the Wendell collection.

Col. Alfred Becks has represented me, and from  
his wires I have a marvellous collection, for a private  
gentleman.

He is all excited with the sale and am on pins  
and needles waiting his letters with numbers of my purchase.

Never again will such a collection be put up  
for sale.

I regret that I did not buy more of the Cox sale, for  
that was a marvellous collection for quality.

Wendells collection  
is a quantity collection.

Such is life.

By the time you next hear from me, I will  
know just how many boxes??? I have bot.

Only one item I am certain of and that is the  
programmes from 1872 up to an including Last night of Boston  
Theatre June first 1902. Forty one volumes.

That is one item among hundreds.

Well will ring off.

Good night let me hear from you, regards to you all  
from Mrs and and your old friend

*Howard*

P.S. October 22nd Alfred Becks writes me that Mr Shaw  
saw his purchases for me, and said it was a wonderful  
collection. I now have a W

Wilkes

*Barth Bellor*

The MISSION INN  
RIVERSIDE  
CALIFORNIA

Riverside Calif Nov 4/19

Dear G. K. We are here for the week.

Location work. go to Catalina islands  
for 2 weeks, & hope to be ready  
to sail for England Dec 16-19.

Best wishes to your folks, in which  
Mrs. H. joins. They say I am  
the most sincere actor on the

screen. and I wish have never  
claimed actor-ability.

I suppose Col. Alfred Seeks who is now  
at Harvard will tell you about the  
augmentation?? of my library.  
my address for a while,

Lochy Studio Hollywood  
Calif.

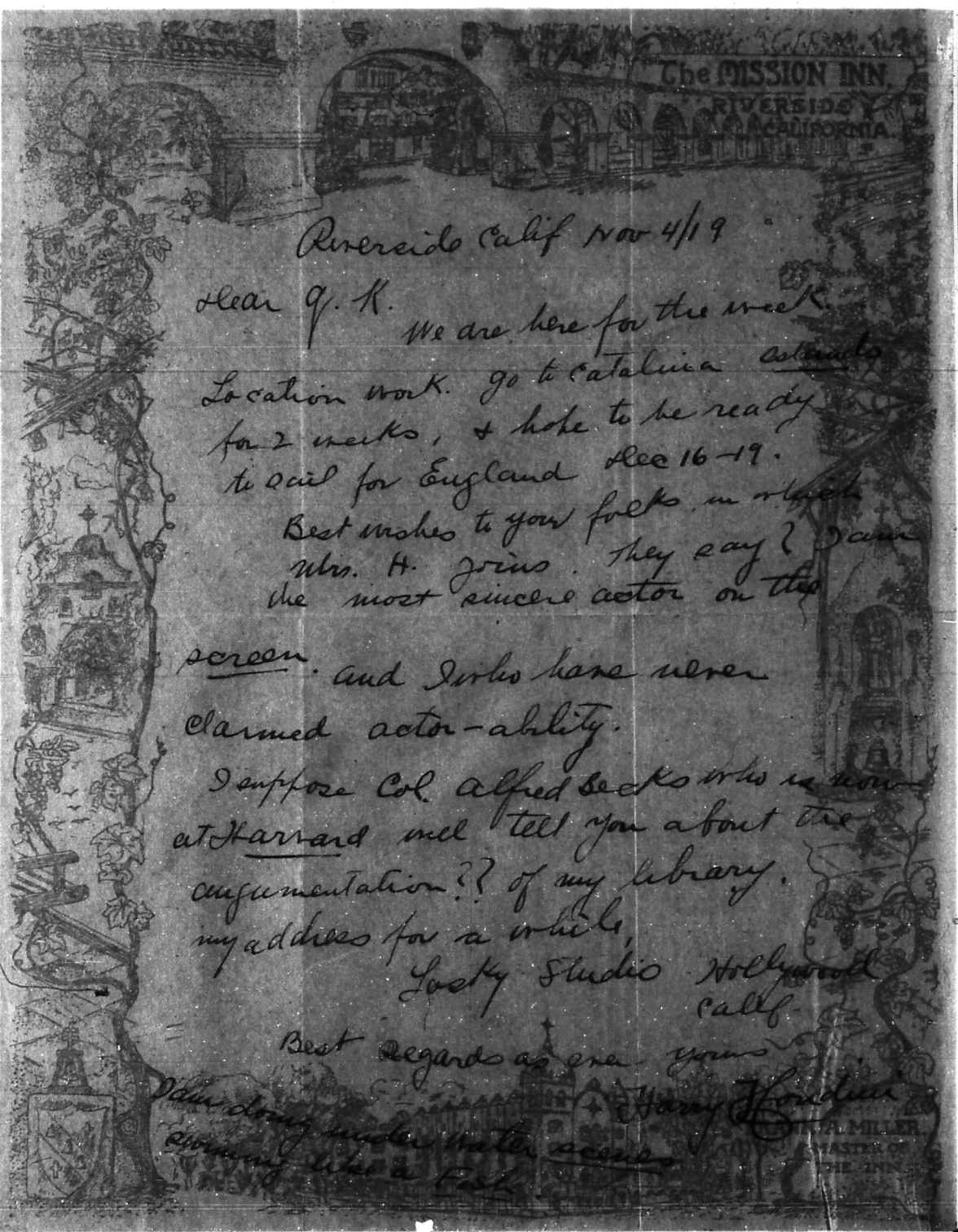
Best regards as ever yours

Harry Jordan  
Dive diving under water scenes  
swimming like a Fish

W. A. MILLER  
MASTER OF  
THE INN



and St. Catharine



The MISSION INN,  
RIVERSIDE,  
CALIFORNIA.

Riverside Calif Nov 4/19

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Lasky Studio Hollywood  
Calif.

Best regards as ever yours

Harry Jordan

Dam doing under water scenes  
swimming like a fish

W. MILLER  
MASTER OF  
THE INN



Michael St. Catherine



AVALON,  
SANTA CATALINA ISLAND  
CALIFORNIA

Nov-16-19

Dear G. K. just landed here.

He in - Plane from  
L. Angeles. Did Chaplin

for runs an  
Charlie Chaplin took in  
line made trip in  
an hour 30 minutes.

less than 30 minutes.  
The regular steamer  
requires over two hours.

requires to remain here  
Expect to remain here  
two weeks?? maybe less

Mrs. H. arrives at 7 o'clock

Regards to you all

Goodwin

P.S. my ears still ring - the roar of the  
engine - the smash + purr - combined with  
the noise of propeller deafens you for awhile

HOUDINI

Christmas 1919

Dear Quincy Kilby,

Well I have overlooked the material I bot at the Wendell sale, and the only regret I have is that I did not spend twice the amount I did.

Had I been in New York I feel certain tht I would have done so.

But you ought to see the raft of material I now possess.

Honestly I have been up almost every night to 4 oclock, and the prizes in the bundles.

I have booth picture galors.

Programmes by the thousands, and mezzotints until you hate to go on.

Ga rick I have a bunch, and believe when I dispose of my duplicates they will repay for my entire purchases. If not entirely, positively three quarters.

I have a young Harvard collection.

Books from the Daly, McKee, collection that I have only heard of.

Some time will get it all fixed up, so that they will be reachable.

Been wanting a few or one picture of Artemus Ward, and found 4 carte de vistie.

So you see I am having a great timr. Will have enough material to keep me from buying until I return, unless I find an opportunity in Engoand, which it appears to me must be well gleaned by this time.

We sail this coming tuesday on the Cunard Liner Mauretiana, so will big you good bye, and enclose you my permanent address during my stay abroad.

Good luck God bless you and yours are the wishes from Mrs H and your friend

Houdini

your Paen for Teal  
Golden wedding very good  
I am going to use both Paens  
in this Paen number





ON BOARD THE  
CUNARD  
RMS MAURETANIA

Dec 30 - 1919

Dear G. K. We are on our way  
at last. Rec'd your letter &  
glad all well. Good Luck

Good Health, Happiness  
& may God bless  
you and Yours

Hordern

and Mrs H.

Give Betty a New Year's kiss  
for me





HARRY HOUDINI

COLISEUM,

GLASGOW.

2nd, March, 1920.

Mr. Quincey Kilby,  
111, Browne Street,  
Brookline, Mass., U.S.A.

My dear Quincey Kilby

It comes indeed very hard for me to write you that Mrs. Houdini and myself send you our deepest sympathy in the passing away of your dear daughter Barbara.

Knowing the affection that existed in your family circle, I can realise how your hearts must be torn, but you know God moves in a mysterious way his wonders to perform, and I pray that the Almighty in his greatness will grant you strength to bear your cross.

In deepest regret and sympathy for you and your family on the part of both myself and Mrs. Houdini,

I remain,

Your sincere friend,

*Harry Houdini*

Things  
know  
We  
and  
by a  
H  
m  
in 1920 you want to write a little letter to Houdini? well, I feel  
that people + even write after mail to me + feel  
that it was

Things look wonderful in Show  
business.

We have to carry our own sugar  
and butter.

Cream can only be obtained  
by a M.D. Certificate.

Things in general very dear.

Hope alls well with you  
and yours.

Regards best  
wishes from Mrs St  
and myself

Anderson

On 1000 you want to write a full letter to Mother? and  
find paper + envelope. write letter mail to me + del

make it even longer as far as to en close a clipping  
of paper you can say "the  
end. Christian met -



Things look wonderful in Show  
business.

We have to carry our own sugar  
and butter.

Cream can only be obtained  
by a M.D. Certificate.  
Things in general very dear.

Hope all well with you  
and yours.

Regards best  
wishes from Mrs. Q.  
and myself

Andie

On case you want to write a kind letter to Mother? send  
first paper + card. write letter mail to me + see

it even goes as far as to enclose a clipping  
of paper you can say "the  
best Christian newspaper"

GERARD 4543

SAVOY HOTEL  
LONDON.  
W.C. 2.

Feb 8-1920

Dear G.K.:

Our Smith met over here.

Breaking all records. Blame it all  
onto the fact I have been successful  
in the movies.

You see the Serial Master Mystery  
has been showing over a year - 15-  
weeks in each house, so the  
people think they know me  
personally.

I have to make speeches every  
night. It's wonderful to think  
after all my hard work, I can  
draw the Public without killing  
myself.





TELEGRAMS.  
"LUXURY. EDINBURGH"

Caledonian Station Hotel. Hotel.  
Princes Street.

Edinburgh. 1920.

Feb 26 1920

Dear G.K.,

am very busy.

ll  
y

Taking a few shots  
for a proposed new pict-  
ure, appearing at Trade  
showings, writing a book  
against Spiritualism,  
and doing my show  
as usual.

Hope to be back  
about June.  
Nothing new of  
any importance



TELEGRAMS.  
"LUXURY, EDINBURGH"

*Caledonian Station Hotel,  
Princes Street,*

*2 Edinburgh.*

*Hope all well.*

*Regards & all  
from my family  
Yours as  
always*

*Howard*

*am drawing bigger &  
better than ever*

*Houdini*

Perm. Address: C/o. Day's Agency,  
1, Arundel Street,  
Strand, LONDON. W.C.

The Palladium,  
Argyll Street,  
LONDON. W.

5th. May 1920.

Mr. Quincy Kilby,  
111, Browne Street,  
BROOKLINE, Mass.  
U. S. of America

My Dear Quincy Kilby,

Yours of the 21st. ult. to hand, with the news that  
Robinson Locke is no more.

From the news contained in your letter, Father time is  
certainly collecting your old friends and relatives.

I send my heart-felt Sympathy at the loss of your good  
brother.

Our plans are to remain in England until the middle of June,  
go to Paris to make a few movie scenes, catch the 'Imperator' at  
Cherbourg, and sail for America.

Mrs. Houdini joins me in sending love to you all.

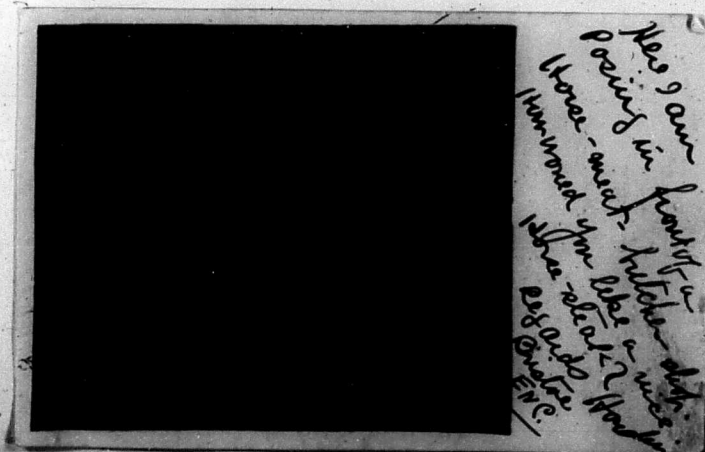
Regards and best wishes,

Sincerely yours

*fulent*  
*Houdini*

HH/GHL

*a Rush letter -  
give in all our love*









TELEGRAMS, EMPIRE, BATH.

TELEPHONE 1227 BATH.



London

EMPIRE HOTEL,

BATH.

June 9/20

Dear G. K.

The enclosed  
may interest  
just a line to let you  
know how some people think  
my work is occultic?

Regards to  
you all

Houdini

When I fly over Paris let think  
of the spoof letter it can  
sent you.



GRAND HOTEL  
12 Boulevard des Capucines  
PARIS

Adresse Télégraphique  
GRANDHOTEL PARIS

Téléph. Central 35-46  
35-49-35-51  
85-10-85-40

Le June 27/20

192

Dear Quincy Kilby -

Just arrived. via  
aeroplane. 2 hours + 15-  
minutes Cucklenwood near  
London to Paris.

It was even a mountainous  
trip. We remain here  
6 days + sail from Cherbourg.

Best wishes to  
you all  
from Mrs. D. & Houdini

in

by

at  
the

Wax

by

on

2

out of the country one  
1000 Francs Per Person.  
Things are cheaper in  
America that abroad.  
money has no value.

Regards + best  
wishes to you all  
from us all  
as ever your friend

Houdini  
Houdini of the  
theatre is on board.  
this is our 3rd trip on this  
boat. it is sure some  
faster 5200 tons engine  
than a Ferry Boat

R.M.S. "IMPERATOR."

July 4 - 1920

Mid Ocean

Dear F.R. -  
Well - Well - Here we  
are back again  
in good old U.S.A.  
Shall miss this in  
N.Y. Have had a  
wonderful six months.  
changed a lot of money  
in France, not  
knowing there was a  
war law in effect  
that no money was  
permitted to be taken



R.M.S. "IMPERATOR."

July 9/20

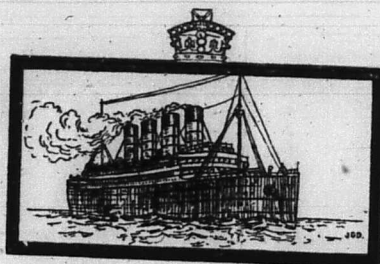
my dear G. K.

We are due in  
N. Y. July 11<sup>th</sup>. This  
is our 3<sup>rd</sup> trip on this  
ship. She is as steady  
as a rock.

Not a soul sea-sick, &  
you know I win all the  
Sea-Sick medals on  
board of all ships. Have  
a swim every day  
in the Pool.

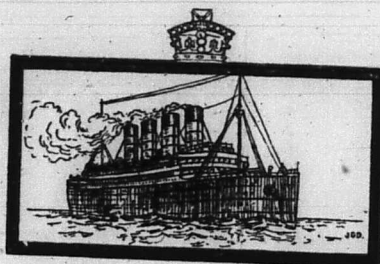
Regards to you  
all from Mrs. H. J.  
Henderson





**CUNARD LINE**  
Programme of  
Entertainment  
in aid of  
British & American  
**SEAMEN'S  
CHARITIES**





**CUNARD LINE**  
Programme of  
Entertainment  
in aid of  
British & American  
**SEAMEN'S  
CHARITIES**



*you met me I am a  
"cinema" star. M*

# Programme of Entertainment

in aid of

## British & American Seamen's Charities

R.M.S. "IMPERATOR."

CAPTAIN CHARLES A. SMITH, C.B.E., R.D., R.N.R.

In the Saloon Lounge.

Thursday, July 8th, 1920, at 9:00 p.m.

CHARMAN:

ADMIRAL KNAPP, U.S.N.

### PART I.

March "Stars and Stripes" "Imperator" Orchestra

Duet (a) Variations on a theme by Corelli. Tartini-Kreisler  
(b) "Liebesfreud" Kreisler  
Mrs. Cave-Cole and Mr. Albert Barlow.

Photography under Fire Mr. Jas. H. Hare

The New York Winter Garden Favourite J. Francis Dooley  
(of Dooley and Sales)

CHAIRMAN'S REMARKS. COLLECTION.

ACCOMPANIST:



*Regards  
Houdini*

### PART II.

THE WORLD FAMOUS

CINEMA STAR

**HOUDINI**

(HIMSELF).

"Star Spangled Banner."

"God Save The King."

Wm. BALL.





**Locksmith Comes to Aid  
of Houdini; Opens Trunk**

(Special Cable to The Herald)

NEW YORK, July 13—Harry Houdini, who has broken open jails, manacles and strait-jackets, stepped off the Imperator yesterday and smilingly led the way to his pile of trunks. He inserted a key and twisted it. Nothing happened.

The customs men smiled. Mr. Houdini smiled, too, ventured a jocular remark about the weather and twisted the key the other way. Again nothing happened.

At this point the Houdini equanimity sank to 32 degrees below zero Fahrenheit, while his exasperation rose accordingly. He gave the trunk lid a reproving smack with his hand. Nothing doing. He kicked it with vehemence, still nothing. He removed his coat, unloosened his belt, and fell upon it tooth and nail, hip and thigh. Absolutely nix.

One of the customs men faded away and returned with a common or garden variety of locksmith, who courteously shoved his professional rival aside and stuck a key in the lock. The lid promptly popped open.

"Huh," said the locksmith.  
"Huh, yourself," said Mr. Houdini.

HOUDINI

278 West 118th Street  
New York City  
October 29, 1920.

Mr. Quincy Kilby  
111 Browne Street  
Brookline, Mass.

My dear Q. K.:-

Thanks for the Barnum autograph. I presume it may be added to my collection.

My plans are still in a peculiar state. Been somewhat unfortunate in my choice of associates for the Mystery Picture Co., but hope it will eventually come out all right.

So you were a guest at the Magician's Club!

I hope you have brought all your collateral with you. You are fortunate in obtaining a new apartment.

Alfred Becks is still fixing up my library and to-day he starts on autographs. There are between five and ten thousand, I believe. As we live in a private house, my plans are to arrange the top floor as his work shop and my store room. He is amazed at the magicians bills and I can safely make the statement that if all the collections regarding magic and magicians were placed under one roof, they could not touch mine.

Do you receive the M. U. M. regularly? If so, you may have noticed the obit of my secretary, J. W. Sargent, who died a few months ago.

Had a two hour chat with Mr. E. F. Albee yesterday and he related some of the early struggles of B. F. Keith. While it was not new, it was interesting to hear at first hand just how the Keith house had its inception in Boston. Mr. Albee stated that not only was the place his suggestion, but in spite of the fact that Keith's resources were only 145,000 dollars in credit, he went ahead and spent 640,000 dollars on the building. This certainly was an enormous sum, in those days, for a theatre with all its equipment, including the full dress for the engineer who wielded, as you know, a solid silver coal shovel.

E. F. tells me that when Keith came in at the opening, he said, "Where did you get all the money?" E. F. replied, "I borrowed it", so Albee certainly is entitled to what he now possesses and if I am not mistaken, he has a great deal more than the world is aware of.

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-2-

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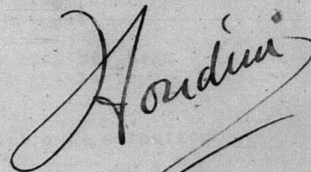
Mr. Quincy Kilby, October 29, 1920

The Octagon Films who made the Master Mystery cleared 70,000 dollars which they managed to squander and are now trying to cheat me out of my 50% profit, so I have started suit against them. I am advised that the claim is legitimate, but that will not pay any of my taxes.

Hope all the family are well. With kindest regards and best wishes, I am

As always,

Yours sincerely,

A handwritten signature in cursive script that reads "Houdini". The signature is written in dark ink and is positioned above a long, sweeping horizontal line that extends across the lower right portion of the page.

HH/BFF



Meetings  
FIRST SATURDAY EVENING  
EACH MONTH AT  
493 SIXTH AVE., N. Y. C.

Magic - Mity - Might

## The Society of American Magicians

(INCORPORATED)

278 West 113th Street

October 31st 1920

Dear Q.K.,  
Herein find two pages of my forthcoming book,  
please let me know if it is right re your statement.

I mean ought it to read " if the hand had been  
wet it would have been baldy scalded, or ought it to  
read "if the hand had not been wet etc".

As all through the article I call attention  
to the wetness of hand.

Please reply per return as I am now  
proof reading the pages.

Thanks regards

*Houdini*

I must return the copy wednesday noon.

Please return both pages.



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FIRST SATURDAY EVENING  
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Magik—Mystic—Light

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Thanks regards

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Please return both pages.



HOUDINI

278 West 113th Street  
New York City  
November 3, 1920

Mr. Quincy Kilby  
111 Browne St.  
Brookline, Mass.

My dear Q. K. :-

Thanks for your information. It mixes up my book somewhat and for my protection I may have to eliminate that paragraph, because the secret of thrusting your hand into molten lead lies in having the hand moist, and I can distinguish the difference between a "moist" and a "wet" one.

In your hurry, you omitted to return the two sheets of my manuscript, so like a good, kind theatrical collector, please let me have them.

Alfred Backs is still working on my autographs and it seems almost certain that he has enough material for two more years.

With kindest regards and best wishes, I am

Yours sincerely,

as always,  
The  
Same  
Houdini

HH/BFF



278 West 113th Street  
New York City  
November 9, 1920

Mr. Quincy Kilby  
116 Browne Street  
Brookline, Mass.

My dear Q. K.:-

You are wrong. I am not eliminating you from the "Miracle Mongers." I was thinking of deleting the "hands being wet" paragraph but have decided to leave that in "as is." So you see you have not been rudely ejected from the throne of the famous.

It was very nice of you to give away the old salary books, as that is a very unique item well worth having.

If you will go to the trouble of sending me an alphabetical list of the autographs you want, I shall surely send you some, but your arrangement of the list at the present time would entail a great deal of work, for I would have to "jump" from one letter to the other, etc.

Becks has a cold and I attribute the cause to the fact that he has read some of the passionate love letters among my collection of autographs and a man of his age is unable to withstand the strain.

With kindest regards to you all, I am

Sincerely yours, as always,

*Note Betty is ok and as usual*

HH/BGF

*Houdini*

DINI

278 West 115th Street  
New York City  
November 19, 1920

My dear Q. K.:-

Heartiest congratulations on the 71st anniversary of your parents' marriage. Also ditto William Hanlon because he was born 80 years ago and likewise William Warren on his 108th anniversary. You say time flies, and I didn't even know William Warren was sick.

I admire your temerity in writing to Albee suggesting the installation of radiators in the box office windows and E. F. will probably profit by your capital idea.

Colonel Beck's gold is a thing of the past and he promises to read Prof. Odell's book.

In case you do not find the young man's name who is courting Betty in Bradstreet's, I shall look him up in the spiritual Blue Book.

The enclosed spiritualistic seance account will interest you. I was very quiet during the whole affair and I may have something further to say on the subject in my book.

Regards to you all from us all.

Sincerely yours,

As always the same,

*Londini*

*am going to name my next  
girl in Photo-Play Betty*

Mr. Quincy Kilby  
116 Brown Street  
Brookline, Mass.

*How will you be PROUD?*



December 29th 1920

Dear Q.K., The enclosed might have been written by you, if Betty had been used instead of Peggy.

Compliments of the season regards to you all

Hondur

of American Magicians

Delivered in 5 days, return to  
REAR FITCH, Sec'y.  
FOURTH AVENUE  
14TH FLOOR  
NEW YORK CITY

Prof. Quincy Kilby

111 Browne Street  
Brookline

Mass.

Mr Letter carrier, I wish you a Merry Xmas., and if I am not mistaken Mr Kilby has moved across the street from the above number. Thanks.



UDINI

December 29th 1920

Dear Q.K., The enclosed might ?  
written by you, if Betty had been  
of Peggy. Compliments of the sea

14

# The Sun

PUBLISHED BY THE SUN PRINTING  
AND PUBLISHING ASSOCIATION, 289  
BROADWAY, TELEPHONE, WORTH  
10,000.

Directors and officers: Frank A. Munsey,  
President; Ervin Wardman, Vice-President;  
Wm. F. Dewart, Treasurer; R. H. Alder-  
ington, Secretary.

## Subscriptions by Mail, Postpaid.

	One Year	Six Months	One Year
THE SUN	\$10.00	\$5.00	\$10.00
Foreign	15.00	8.00	1.00

All checks, money orders, etc., to be made  
payable to The Sun.

London Office, 40-42 Fleet street.  
Paris Office, 48 Avenue de l'Opera, 33 Rue  
du Louvre.

Washington Office, Munsey Building.  
Chicago Office, 208 South La Salle street.  
Brooklyn Office, Room 202, Eagle Building,  
303 Washington street.

The Sun was founded by Ben Day, a young  
New England printer, in 1833. From the first  
it sounded a new and vivid note in journal-  
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Dana, from 1868 to 1897, it attained na-  
tional and international distinction. In 1916  
The Sun became the property of Frank A.  
Munsey, its present owner. In 1920 it  
changed from the morning to the evening  
field.

MONDAY, DECEMBER 27, 1920.

TO E. M. E.

**BETTY** I have never sung  
To a lady quite so young,  
Nor to one whose gentle art  
More completely rules my heart.  
Peggy, when you deign to smile,  
All creation seems worth while.  
And when you are pleased to frown  
Everything is upside down!  
Wonder-child, you've built a shrine  
In this battered heart of mine,  
Where you rule in regal state—  
No one else may pass the gate!  
When you're grown big and strong  
We shall romp the whole day long;  
Oh, what fun 'twill be to do  
All the things we oughtn't to!  
We shall stuff ourselves with cake!  
We shall paddle in the lake!  
We shall make a dreadful mess  
When and where it pleases us!  
Even though I'm old and gray,  
I'll remember how to play,  
For in you, dear child, I'll see  
All my youth come back to me!  
—WICKLES.

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3

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3

3

3

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—WICKLES.



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Compliments of the sea

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—WICKLES

HOUDINI

278 West 113th Street  
New York City  
December 30, 1920

My dear Q. K.:-

Thanks for your kindly greetings which I cordially reciprocate. Mr. Shaw called yesterday and spent about two hours looking over my collection. Colonel Alfred Becks could not have made more elaborate preparations for a royal guest than he did for Mr. Shaw. He rose early, shaved, put on an immaculate high collar and assayed jamming a black tie on (however, when I am his age, I shall probably be collarless) The appearance of David Garrick, himself, could not have enhanced the radiance of his face when he met Shaw.

Please do not think I have forgotten my promise regarding autographs for you. I do not want to stop Becks fixing up the various letters, but when everything is in proper condition, I can go through the autographs in a half an hour and pick you quite a number.

Did you know I had quite a bit of Booth material in my possession and Mrs. Kramer, your old friend, Grace Hall, has promised me all the letters that Booth wrote to her.

Was it not you who told me that the first thing Edwin Booth did, upon hearing that his brother had assassinated Lincoln, was to secretly visit his mother? I saw a letter at the Library of Congress, and I believe there is a copy of it in my collection, wherein Edwin Booth asks for the body of his brother so that it may be interred in ~~Bethune~~ <sup>Bethune</sup>. You probably know, I now have letters from every member of the family.

Oh! by the way. Mr. Shaw paid me a compliment by extending me an invitation to address the Bibliophile Society and bring along some of my rare books on conjury. If it is at all feasible, expect to accept the invitation and will begin to make my notes as soon as possible.

You mention Ada h Isaacs Menken in your letter. Becks tells me I have an extraordinarily large collection of her photographs. She sure was a much photographed beauty. I told you, that she was one time the wife of John Henry Harrison Davenport, and that when he gave a seance she stood in the wings with a horse whip and threatened to use it on anyone who maltreated her "husband."

<sup>and yours</sup>  
Mrs. Houdini joins me in sending you every good wish for 1921.

Sincerely yours  
As always the same,

*Houdini*

HOUDINI

278 West 113th Street  
New York City  
January 21, 1921.

My dear Q. K. :

Through a misunderstanding I was deprived of the pleasure of your society at the Harvard College Library yesterday. Am very sorry about this mix-up, but was under the impression that I had informed you, a business appointment would keep me away until two o'clock. Alfred Becks had a tentative appointment with me at ten o'clock, but due to forgetfulness on the part of one of us, the change in time was overlooked. Will you accept this as a peace offering?

My trip was very enjoyable, but regret exceedingly that I could not spend more time with you.

If Mrs. Kilby and you are planning to come to our great metropolis so near our beloved Statue of Liberty, any time this summer, will you not accept the hospitality of our roof during your stay here? It would be such a real pleasure to have a long chat with you, and furthermore, I promise to allow you to browse through my collection, "almost" to your heart's content (I fear me that without the "almost" Mrs. Kilby would require the aid of some of your good Bostonians to fetch you home.)

Mrs. Houdini joins me in sending our very kindest regards and good wishes to you all.

*Kiss the baby for  
Mrs. H and twice for  
me.*

Sincerely yours  
*as always*

*Houdini*



HOUDINI

278 West 113th Street  
New York City  
January 24, 1921.

My dear W. K.:-

By this time, no doubt, you will have received my book  
"Miracle Mongers and their Methods" which, as you know, I wrote  
over a year ago.

Before the book went to press, I sent you the manuscript  
and asked you please to verify the statement that the hand must  
be dry. You replied that if the hand had been wet, it would have  
been badly scalded. I am afraid that the scientists' explanation  
and yours vary.

On rereading the book, I am somewhat perturbed by the state-  
ment on page 125, as there are conflicting opinions, and I would  
not wish anyone to try it and be injured by so doing.

May I ask you please to write me a detailed explanation of  
just how this feat is accomplished? *in your presence.*

Mrs. Houdini joins me in sending our kindest regards to you  
and yours.

Sincerely, as always  
the same,

*Harry  
Houdini*

*Don't let the  
Baby read my  
book. I have enough  
competition*

HOUDINI

278 West 113th Street  
New York City  
February 12, 1921

My dear Q. K.:-

Herewith enclosing you newspaper of 1913 which, if you have not seen, will look interesting in your Houdini collection. Thought you would like it.

I have added quite a number of extra-illustrated books to my collection, as the Estate of George D. Smith is selling out.

Do you happen to know the address of Walter Brackett's son? When I was in Boston I looked up a number of houses on Boylston Street and wonder whether he has moved away? Can you give me his address? Thanks.

Becks and I saw Arminie last week and I enjoyed it very much. Shall have some interesting news inside of two weeks, I hope. Tell Betty to grow quickly and perhaps I might use her in one of the pictures.

With kindest regards and best wishes,

Sincerely yours,

*his seal*

*Houdini*

HOUDINI

278 West 113th Street  
New York City  
February 16, 1921.

My dear Q. K.:-

Just heard that Mr. J. B. Clapp died. Mr. Becks is interested to know what is to become of his library. My side kicker and I visited Fred King's library Sunday and he has some choice items. King is Dramatic Editor of the Literary Digest. He spends part of his two weeks vacation for the year, browsing over the Theatre Collection at Harvard.

Before I speak to you about the sprint-creeper holding the romp crawl record of the household, or as you yourself have coined the words in true Rooseveltian manner, "the world's champion sprint creeper," have you any California bills of Edwin Booth? This surely is a strange combination-sentence.

I anticipate making a Booth book to match the elder Booth book that I already have.

I note you are taking instructions in card sharpening. Young man, beware, lest the devil tempt you. You know he is right behind you and the first thing you know he will push you into card conjury.

Feb. 17, 1921.

Last night I was at the Elks Dinner celebrating our 53 anniversary and among the eight table companions was one, Joe Keefe. I heard him mention the magic word, "Brookline" and out of a clear sky I asked, "Do you know Quincy Kilby?" From that moment on we were friends.

Nothing new. Kindest regards from us all,  
Sincerely yours,

is always  
*Houdini*



HOUDINI

278 West 113th Street  
New York City  
February 21, 1921.

My dear Q. K.

I neglected to tell you that anyone whom you wish is more than welcome to visit my library and you may tell Mr. Griffith that it will be a pleasure to have him.

Many thanks for your programs, and I assure you they will find a snug resting place in my collection.

To the ruler of the Kilby domains, Her Majesty Queen Betty, we send our homage! Long may she enjoy the championship sprint-crawling record. Amen.

Mrs. Houdini joins me in sending our very kindest regards and best wishes to you all.

Sincerely yours,

As always the same,

*Houdini*

HOUDINI

Feb 27th 1921

Dear Q K., Will you get the Boston Record and mail  
me copies every day. Thanks  
Regards

*Houdini*

*while the*  
P.S By the way I found a Washington Theatre bill in which  
J.W Booth was not only manager but acted in two plays.  
Doest know of this?

Regards tou you all  
yours as always the same

*Comp. is on*

By reading the Record you will find the notice that  
I wish, a competition for a scenario?

71-78

HOUDINI  
278 WEST 118TH STREET  
NEW YORK, N. Y.

March 14, 1921.

Mr. Quinoy Kilby  
116 Browne Street  
Brookline, Mass.

My dear Q. K.:-

Thank you very much for the records. Please do not send any more. I just want to see how long that ad will be kept running.

I hope Queen Betty is keeping up her championship sprint crawling record.

Please excuse this rush note, but I am in a great hurry.

Mrs. Houdini joins me in sending our kindest regards to you all.

Sincerely yours,

*Release 3/15  
for Lake Placid*

*as always*

*Houdini*

*I am here on  
Houdini's story.*



Forest (all year) clubhouses and ice pillars

*- our first  
- a North Star  
- all  
- day into  
- always  
- Houdini -*





Lake Placid Club

Lake Placid Club  
Essex co N Y

Forest (all year) clubhouses and ice pillars

3-3/17/21

My dear J. K.

We are off on our first  
Houdini Picture. a Fair North side  
Regards to you all  
Expect to be back Friday mite  
Yours as always  
Houdini.

I am guaranteeing a la adam here on  
the ice. (Cts in the story.)

HOUDINI

278 West 113th Street,  
New York City,  
May 26, 1921.

My dear Quincy Kilby:-

Your lovely poem "Not Forgotten" vibrates with feeling, and one must have had your experience and gift of writing to have spread it on paper as is.

Mrs. Kramer was in Monday evening and we had a long chat about you.

Regarding my visit at Niagara Falls, wait until you see the thrill in my latest picture.

Mrs. Houdini is very anxious to know how far the Baby has walked, because she has been walking in three or four of your letters. She may be training for a long distance record.

We are getting ready for the big Magicians' Dinner, and I have my hands more than full.

I join you in saying Peace to Mahmud on his Golden Throne - likewise to his Golden Silence, if there is such a thing in his Kingdom.

By the way, Alfred Becks is not well of late; he seems to be rather weak. He is steadily on my books, but his work is as play to him and for the past ten months, as you know, he has been indexing my material. I have just bought a carved Colonial bookcase, and very shortly this will be filled with books. I have not been buying much material of late as the thousands of items I have require a great deal of attention. I must tell you, I have the first appearance of Edmund Kean, when he was nine years of age, and I have the last appearance of Mrs. Baddley on any stage. I believe these two things are rarities.

Kindest regards to you and yours from me and mine.

HH/H

Sincerely,

*Yours as always*

Mr. Quincy Kilby,  
116 Brown St.,  
Brookline, Mass.

*Houdini*

*P.S. since writing Becks is OK + easy, the end*

HOUDINI

278 WEST 115TH STREET

NEW YORK, N. Y.

Sept. 28, 1921.

Mr. Quincy Kilby  
116 Browne Street  
Brookline, Mass.

My dear Q. K.:-

Thanks for your letter. Have been very working on my picture and did not have much time for writing. There is very little news for me to write about. Becks is still on the job.

I have not gathered much new material for my library but I suppose as soon as my pictures are on the market that will give me more time.

Am awfully glad to hear that your good wife is getting back into her usual good health and thoughts. My wife has not had a very good summer but is all right at the present time.

This is just a letter to acknowledge to your good self that I am alive and well.

Regards and best wishes,

Sincerely your friend, .

*Houdini*



HOUDINI  
278 WEST 113TH STREET  
NEW YORK, N. Y.

Oct. 20th, 1921.

Mr. Quincy Kilby,  
111 Brown St.,  
Brookline, Mass.

My dear Q. K.:-

Am writing a Christmas story, that is, I wrote a Christmas story about 8 years ago and want to rewrite it. Can you give me a number of names, please, of big stars or managers who eventually found the route to making a living as ticket takers or back door men? I have, so far, E. A. Marshall, Harry Hogan, Denvil and Marsh of the old Marsh Troupe. I only want one or two more names. You know you will get one of the stories autographed for the old collection.

Hope all is well and you are enjoying the best of health. Mrs. Houdini, by the way, has had a bad case of tonsillitis but is very much better now.

Becks is still on the job and now I have him cutting up old theatrical newspapers.

By the way, do you think they have the Era, 'Extract or the Stage at the Harvard collection? I would like to get some dope on Prof. Hengler, who performed the "Cutting a lady in Half" at the Winchester Music Hall in London, I believe in 1884. If you have time please look it up and let me know. I will do as much for you some day.

The M.U.M. is out the end of this week and in it you will find my account of the Illusion.

Regards and best wishes.

Sincerely yours,

*Houdini*

6/1889

HOUDINI  
278 WEST 118TH STREET  
NEW YORK, N. Y.

Dec. 9, 1921.

Mr. Quincy Kilby  
111 Brown Street  
Brookline, Mass.

My dear Q. K.:-

We will be in Boston the week of December 19.

Thanks for your kind invitation but don't know our plans until  
after we get there.

Will let you know as soon as possible as the  
management has made a number of dates for me which I will have  
to keep.

Regards and best wishes,

*Houdini*

No. 6. Made in Germany.

may  
5/21

Regards 2  
u all

Hondini  
Person Location

Post Card



Mr. Quincy Kelly  
111 Browne St  
Brookline  
Mass



HOUDINI

278 WEST 118TH STREET  
NEW YORK, N. Y.

Jan. 22, 1922.

Mr. Quincy Kilby  
116 Browne Street  
Brookline, Mass.

My dear Q. K.:-

Been out of town. Through a mistake your letter was held until my arrival back home. In the future all mail will be forwarded.

I have met Professor Odell and I agree with you that he has quite a task to write up the history of the New York stage but if he has time he ought to do so. We have two or three histories now and I suppose all of them have a few inaccuracies.

Regarding my theory of the Lancashire Clog Dance being known as the "Lancashire Clog Dancers Funeral March" that is true. Barney Fagen and Mike Scott have escaped the T. B's but then they had not worked only the cheap houses. In the olden times, sometimes they would sweep the stage. Barney Fagen was a producer of big acts. I have seen Mike Scott, but what I wrote in my story I obtained first hand from clog dancers.

Kindest regards in which Mrs. Houdini joins, to you all,

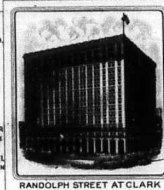
Sincerely yours,

*Houdini*

*I have been on road all night  
and am very tired & sleepy.*

# HOTEL SHERMAN CHICAGO

Operated by  
Hotel Sherman Co.  
JOSEPH BYFIELD, President  
FREDERICK W. BERTHOUD, Manager



1000 ROOMS WITH BATH

ALSO OWNERS AND  
OPERATORS  
HOTEL AMBASSADOR  
NORTHWEST STREET AT ADAMS  
350 ROOMS  
FORT DEARBORN HOTEL  
LA SALLE STREET AT WABURN  
550 ROOMS  
IN CHICAGO

RANDOLPH STREET AT CLARK

Feb 8/22

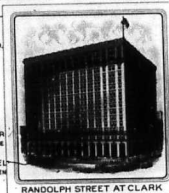
Dear G. H. Thanks for the Clipping  
T was very good. Do you get the  
M. U. M. ? let me know  
by the way. am playing  
St. Louis. Mo. - please find  
out for me where. Sol Smith  
is buried in St Louis & all  
get a photo of his grave. 27  
Mr Shaw would know &  
if I mistake not some  
English actress - of

# HOTEL SHERMAN CHICAGO

1000 ROOMS WITH BATH

Operated by  
Hotel Sherman Co.  
John Dwyer, President  
John W. Beckwith, Manager

ALSO OWNING AND  
OPERATING  
OTEL AMBASSADOR  
KENNESSEE STREET AT SOUTH  
350 ROOMS  
OTEL DEARBORN HOTEL  
DAILY STREET AT VAN BUREN  
550 ROOMS  
IN CHICAGO



RANDOLPH STREET AT CLARK

2

January Lane) is also buried  
in St L. as J. Smith  
mentions her in his  
book. Get them to me  
Please Thanks.

I spent an interesting  
2 hours in Edwin Forest  
home in Phila 2 weeks ago.  
Regards to you all  
from me all  
Hondini  
Regards to Mr. Shaw.

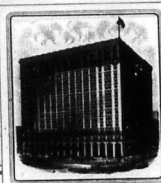


# HOTEL SHERMAN CHICAGO

1000 ROOMS WITH BATH

Operated by  
Hotel Sherman Co.  
JAMES BYFIELD, President  
W. M. BENTON, Manager

ALSO OWNING AND  
OPERATING  
TEL. AMBASSADOR  
NATIVE STREET IN QUEEN  
550 ROOMS  
BT. DEARBORN HOTEL  
ALL STREET AT VAN BUREN  
550 ROOMS  
IN CHICAGO



RANDOLPH STREET AT CLARK

Route week Feb 13  
Orpheum Th.  
St. Louis Mo

Feb 20  
majestic Theatre  
Chi

Feb 28 - N.Y. City  
Homburg

March 6 - Paris Theatre  
Pittsburgh  
where Stephen Foster is buried

HOUDINI

278 WEST 112TH STREET

NEW YORK, N. Y.

Sunday

March 12th 1922

My Dear Q.K.,

Just arrived from Pittsbrgh.  
You have no doubt read of the passing away  
of the Grand Man of Magic Dean Harry Kellar,  
and you seem to have a hear for us magician  
am asking you to pen a few lines  
in "poetry" for next issue of M.U.M  
which will be a Dean Kellar number.

You will have all this week to do it in  
and so you can dip your pen in your  
heart-throb ink and send along something  
nice.

Thanks,  
regards to you all from my Mrs and yours  
sincer:lr friend

*Houdini*

We are in New York City for the next three  
weeks.

HOUDINI  
278 WEST 118TH STREET  
NEW YORK, N. Y.

March 15, 1922.

Mr. Quincy Kilby  
116 Browne St.,  
Brookline, Mass.

My dear Q. K.:--

Thanks for the Kellar verses.  
They are very good indeed. Will use them  
in the M. U. M. You say you don't think  
you ever met him but from your verses you  
might have known him all his life. He was  
a wonderful man and I was one of his great  
admirers.

Am in town for the next few  
weeks. Did you correct the enclosed envelope  
or did the post office?

Regards and best wishes,

Sincerely yours,

*as always.*

*Houdini*



# Houdini

requests the honor of your  
presence at the initial presentation of himself in his  
first Special Feature Photodrama  
for his own company

## "The Man from Beyond"

The Weirdest and Most Sensational  
Love Story ever Screened

and

# Houdini

in Person

in Thirty Minutes of Mystifying Feats

Times Square Theatre

Forty-Second Street near Broadway

Sunday Evening, April 2, 1922

at Eight-thirty

UPON RECEIPT OF YOUR ACCEPTANCE TWO SEATS WILL BE  
LAID ASIDE AT THE BOX OFFICE, WHICH MAY  
BE HAD UPON APPLICATION.

her  
ve

HOUDINI  
270 WEST 112TH STREET  
NEW YORK, N. Y.

March 28, 1922.

Mr. Sam McKee  
Palace Theatre Bldg.,  
1564 Broadway  
New York, N. Y.

My dear Mr. McKee:-

I am having my premier  
showing of my first production, "The Man  
from Beyond," Sunday night, April 2, at  
the Times Square Theatre. Would like very  
much for you to be there on the debut of  
my big show.

Kindly let me know whether  
you wish to be present so that I can reserve  
seats for you and your folks.

Regards and best wishes,

Sincerely yours,

*Houdini*

HH:JS

KINDLY MAIL ACCEPTANCE  
TO  
HOUDINI PICTURE CORPORATION  
1802-4 CANDLER BUILDING  
220 WEST 42ND STREET NEW YORK CITY

A Man Entombed in a Massive Casket of Ice 100 Years Comes Back to Life  
**HOUDINI in The Man from Beyond**  
The Weirdest and Most Sensational Love Story Ever Screened



AND HOUDINI HIMSELF IN 30 MINUTES OF MYSTERY FEATS  
**TIMES SQUARE THEATRE** || **SUNDAY Apr. 2** Daily  
42nd St. B'way **EVENING** Twice  
Thereafter



HOUDINI PICTURE CORPORATION

CANDLER BLDG.

220 WEST 42ND STREET

NEW YORK CITY

PHONE BRYANT 5519

May 1, 1922.

Mr. Quincy Kilby  
116 Browne St.,  
Brookline, Mass.

My dear Quincy Kilby:-

Just a line to let you know that "all's well." I am now marking time waiting for something to turn up regarding the big sale of my first production.

How is your family? I have been working very hard and I suppose you have received the various programs mailed.

Heard that Shaw was at an auction here of the Winter sale but I did not get to see him. I bought a number of items.

Kindest regards and best wishes,

Sincerely yours,

*always*

HH:JS

*Houdini*

HOUDINI

278 WEST 113TH STREET  
NEW YORK, N. Y.

May 5, 1922.

Mr. Quincy Kilby,  
116 Browne St.,  
Brookline, Mass.

My dear Q.K.:

Thanks for your letter, and as usual  
pleased to hear from you. Glad you liked my  
prop-list.

I am enclosing herewith a very rare  
photograph that is in its present size. These  
were made for a firm in Cuba for a cigarette.  
They are getting five or ten million of them made  
to go to smokers.

With kindest regards, I remain

Sincerely yours,



*Harry  
Houdini*

t  
-  
t.  
1.

HOUDINI

276 WEST 115TH STREET

NEW YORK, N. Y.

May 8, 1922.

Mr. Quincy Kilby,  
101 Browne St.,  
Brookline, Mass.

My dear Q.K.:

The enclosed article will interest  
you, as it gives my opinion regarding Spirit-  
ualism, and thought you would like to read it.

Regards and best wishes to you all,

Sincerely yours,

*As always*  
*Houdini*

HH:BF

85-91



**HOUDINI**

278 WEST 115TH STREET  
NEW YORK, N. Y.

June 21, 1922.

Mr. Quincy Kilby,  
101 Browne St.,  
Brookline, Mass.

My dear Q. K.:—

Many thanks for the verse you wrote and thanks for mentioning my name in same. The whole poem is a very cute thought.

So poor little Barbara had to be corrected. That evidently means that she is getting sensible for which we are all truly thankful. That she is highly intelligent is evidenced by her recognition of the Houdini portrait.

I bought four or five items at the Winter's Sale, but nothing of any great moment. One item which I wanted especially was overlooked by Mr. Becks and went into the collection at Harvard through the efforts of the ever alert Shaw.

I was not aware that he was a baseball player. Putting out twenty-one men at first base in 1867 would be as great a feat in 1922.

Spent the week end with Sir Arthur and Lady Doyle at

HOUDINI

278 WEST 118TH STREET

Atlantic City and had a very interesting time. Spiritualism is a religion to these people and they are positively sincere in their belief in their ability to speak to "those passed to the bourne from which no traveller ever returneth."

We expect to spend the summer in New York which I believe is a very wonderful summering resort.

Kindest regards to you all in which Mrs. Houdini joins,

Sincerely your friend,

*Houdini*

HOUDINI  
278 WEST 113<sup>th</sup> STREET,  
NEW YORK, N. Y.

August 18, 1922.

Mr. Quincy Kilby,  
Island View,  
Chebeague Island, Maine.

My dear Mr. Quincy Kilby:

I am opening in Washington at the Rialto Theatre in conjunct with my first production "The Man from Beyond and will deliver a lecture on spiritualism. I am not denouncing it; I am simply making a statement of facts of my 25 years investigation. I have extraordinary rare photographs and illustrating my lecture with slides.

My business address is 220 West 42nd Street.

Kindest regards and best wishes,

Sincerely yours,

*as always*  
*Houdini*

HH:JLD



HOUDINI  
278 WEST 113<sup>th</sup> STREET  
NEW YORK, N.Y.

Sept. 26, 1922.

Mr. Quincy Kilby,  
101 Browne St.,  
Brookline, Mass.

My dear Q. K.:-

I will only be in Boston for the Monday evening performance but you are certainly welcome to see the show. If you will show this letter to Mr. Clayton, he will give you any amount of seats that you desire.

Expect to take the midnight train back to New York, Monday night so you see I am only coming up to help put the picture over.

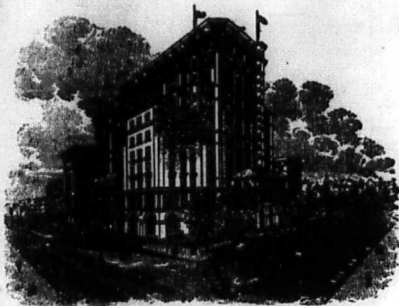
Kindest regards to you all,

Sincerely yours,

*at Globe Theatre*

*Houdini*

HH:JS



HOTEL VANCOUVER  
VANCOUVER, B. C.

## Canadian Pacific Hotels

Orpheum Theatre, Vancouver, B.C.  
March 2nd, 1923.  
Next Week. Moore Theatre,  
Seattle, Wash.,

Mr. Quincy Kilby,  
101 Browne St.,  
Brookline, Mass.

My dear Quincy Kilby,

Glad to hear from you and from the newspaper notice which I am sending you you will note that I have been very busy.

Regarding poor William <sup>HANLON</sup> ~~Helen~~, is he not the one of whom I sent you a photograph? If I am not mistaken, I believe he lost his mentality in the last part of his life. Do you know anything at all about this?

I am picking up a considerable lot of Vaudeville programs.

This summer I hope to have Alfred Becks finish <sup>up</sup> my Library as I have gathered a great deal of material which needs to be clasified.

I am very glad to hear that you were not hurt when you took that fall.

How is your family? I sincerely hope well and happy.

Mrs. Houdini joins me in sending kindest regards.

*Houdini*

P.S. I saw your poetry in "Vaudeville News" regarding Minstrel men and I liked it very much.

*I am getting some newspaper work*

278 WEST 113TH STREET  
NEW YORK CITY

Permanent Address: 278 WEST 113 STREET, NEW YORK CITY



## LETTERGRAM



Please pardon any incivility in this letter. It has been rushed to you under stress of business and written in the dressing room. Therefore all formalities, like, Dear Sir, Dear Madame, etc., have been omitted--not to be curt or brusque; but that it is deemed better to let you hear from me in a lettergram of a few words than not at all.

Cordially yours, HOUDINI

Orpheum Theatre, Los Angeles, Calif., April 27th, 1923.

Wk of May 5th, Orpheum Theatre, Denver, Colo.,

Wk of May 13th, State Lake Theatre, Chicago, Ill.

My dear Quincy Kilby,

Enclosed you will find a photograph of the Golden Gate Theatre in San Francisco, Calif which you can add to your collection,

Regards,

*Love to all - Houdini*

*in which my H. 2 was*

5



278 WEST 113TH STREET  
NEW YORK CITY

Permanent Address: 278 WEST 113 STREET, NEW YORK CITY



## LETTERGRAM



Please pardon any incivility in this letter. It has been rushed to you under stress of business and *written in the dressing room.* Therefore all formalities, like, Dear Sir, Dear Madame, etc., have been omitted--not to be curt or brusque; but that it is deemed better to let you hear from me in a lettergram of a few words than not at all.

Cordially yours, HOUDINI

State Lake Theatre, Chicago, Ill, May 18th, 1923.  
Next Wk. permanent address: 278 W. 113th St. New York City.

My dear Quincy Kilby,

The letter you mention in which you wrote about your trip to Europe did not reach me and I am very pleased to know that you are going to have a fine time.

I will give you a letter of introduction to Mr. Will Goldstone of London, a very fine gentleman. I am sure he will be glad to entertain you.

Rushing this away. Will attend to that from New York.  
Kindest regards and best wishes,

Sincerely yours,

P.S. Please find enclosed a copy of letter I am writing to Mr. Goldstone.

*Houdini*

278 WEST 113TH STREET  
NEW YORK CITY

State Lake Theatre, Chicago, Ill. May 18th, 1923.

My dear Will Goldston,

A friend of mine; Mr. Quincy Kilby, rather an elderly gentleman is making a pleasure trip to London.

I am giving him a letter of introduction to you as per copy enclosed.

He is the man who wrote the poetry in MU.M. about "When the Magicians come to Town" He is a very fine ~~strong~~ gentleman and I am very proud of having him as one of my friends. I know you will treat him right.

Kindest regards and best wishes.

Sincerely yours,

*type 1/a*

ORPHEUM CIRCUIT  
ORPHEUM THEATER  
LOS ANGELES, CAL.

POSTAL TELEGRAPH - COMMERCIAL CABLES

TELEGRAM

19



351 10

HW NEWYORK NY 24

QUINCY KILBY

101 BROWNE ST BROOKLINE MASS

SINCERE WISHES FOR A MERRY CHRISTMAS AND HAPPY NEW YEAR

HOUDINI

RECEIVED  
DEC 24 1921  
7636 R

2d  
Rm  
643p



278 WEST 113TH STREET  
NEW YORK CITY



HOUDINI  
278 WEST 113<sup>TH</sup> STREET  
NEW YORK, N. Y.

June 15, 1923.

Dr. Walter Gardner Kendall,  
Two Park Square,  
Boston, Mass.

Dear Dr. Kendall:

Regret exceedingly that I have an engagement here for the night of June 20th, which will prevent me from participating in the Kilby farewell dinner. I know I would have enjoyed it very much and were it at all possible would have gladly cancelled this other engagement.

Please let me know where "Louis" is so that I can at least send a wire that evening.

Kindest regards,

Sincerely yours,

*Houdini*

HH:JLD

POSTAL TELEGRAPH - COMMERCIAL CABLES

RECEIVED AT

CLARENCE H. MAERZ, President  
**TELEGRAM**

DELIVERY NO.

*med*

This is a fast Telegram unless otherwise indicated by signal after the number of words:—"Blue" (Day Letter) "N.L." (Night Letter) or "Nite" (Night Telegram)  
STANDARD TIME INDICATED ON THIS MESSAGE.

433/ NY 22 BLUE

HW NEWYORK NY 20

QUINCY KILBY

CARE LEWIS CAFE 15 <sup>416</sup> 7<sup>7</sup> SAVETTE COURT BOSTON MASS

MAY YOU HAVE A MARVELOUS VOYAGE AND A SAFE AND HAPPY RETURN TO  
ALL THE FRIENDS WHO ADORE YOU AND YOURS REGARDS

HOUDINI.

514  
1923 JUN 20 PM 1 45

Permanent Address: 278 WEST 113 STREET, NEW YORK CITY



## LETTERGRAM



Please pardon any incivility in this letter. It has been rushed to you under stress of business and written in the dressing room. Therefore all formalities, like, Dear Sir, Dear Madame, etc., have been omitted--not to be curt or brusque; but that it is deemed better to let you hear from me in a lettergram of a few words than not at all.

Cordially yours, HOUDINI

Hello Globe Trotter

Are you back

Best wishes to you all  
for Mrs H & myself

Walt Sept 9 - Orpheum Th.  
Memphis Ten

Sept 16 - Orpheum

New Orleans La

OPERATING DEPT.  
JUN 20 1 55 PM '23  
LONDON



HOUDINI  
278 WEST 113<sup>TH</sup> STREET  
NEW YORK, N. Y.

April 30, 1924.

Mr. Quincy Kilby,  
101 Browne St.,  
Boston, Mass.

My dear Quincy Kilby:-

Am sending you an advance copy of my book "A Megic  
Among the Spirits".

I sincerely hope that you will find it entertaining.

With kindest regards and best wishes to your good  
wife and family in which my good wife joins me,

HH:JS

Sincerely yours,

*Houdini*

P. S. I have just bought three Poe bills of Edgar Allen Poe's father and  
mother, both names being on the bill.

LETTERGRAM

Please pardon any inactivity in this letter. It has been  
troubled to you under stress of business and other matters.  
The letter was forwarded like that. Dear Madam, etc. I have  
been omitted--not to be sent or delayed; and that it is  
better to let you hear from me in a letter of a few words than  
not at all.

Sincerely yours, HOUDINI



*See Gate Theatre.  
S. Fran.  
regards Houdini*

*30 Houdini*

Argus Freeclipping Bureau  
802 Third Ave., New York  
CLIPPING FROM  
New York Era Journal

9 JUNE 1924

HOUDINI  
278 WEST 113<sup>th</sup> STREET  
NEW YORK, N. Y.

June 2, 1924.

Mr. Quincy Kilby,  
101 Browne Street,  
Brookline, Mass.

My dear Quincy Kilby:-

I wonder if there is any way of finding out what the finish of Mumler was. I don't seem to be able to find out where he lived and died after his law suits.

Have never read "The Quest for Dean Bridgman Connor" but will try and get same.

With kindest regards and best wishes,

Sincerely yours,

*Houdini*

HH:JS

*the spirit photographer!*

## DR. FRANK CRANE ON A MAGICIAN AMONG THE SPIRITS

"KELLAR turned to him and said: 'What is your name?' 'Jim Mass,' he replied. 'That is not your right name,' Kellar retorted. 'Your right name is James Cropsey.' 'It is a lie,' said Mass.

"Oh, no, it is not a lie, for I see before me your name. I see that your father has just died of a broken heart because of your behavior. I see your mother writing to that effect, begging you to come home and be her son again. I see the grave of your father and on the tombstone is inscribed, 'James Cropsey.'"

"Kellar came out of the trance and Mass sprang up, exclaiming: 'My God! You have told me things that only the Almighty and I know.'

"Kellar claimed to Mass that he did not know anything that had transpired in the trance. The following day a letter came from Mass's mother, telling him of the death of his father.

"This fully convinced him of Kellar's mediumistic powers, to such an extent that when, a few days later, Kellar told him it was all a fake, Mass refused to believe it.

### It Was All a Fake.

"Kellar explained to him that while in Manila a few weeks previous he had met an American traveler who knew of the circumstances and had told him all that he had repeated to Mass in the supposed trance."

This is an extract from Harry Houdini's recent book, "A Magician Among the Spirits." It is a book upon which Houdini has concentrated thirty years of his life.

He approaches the subject of spiritualism from a new viewpoint: that of a master magician.

Beginning with the Fox Sisters he discussed in detail the work of all the mediums from 1848 to Sir Conan Doyle to-day.

Although he has the utmost respect for the honest belief of any person, he is the relentless enemy of deliberate fraud.

Whether there be anything in spiritualism or not we will leave the advocates of that faith to discuss.

The gist of the whole matter lies in what Houdini explained to me once at a dinner, when he said:

"I do not know of a single trick in spiritualism that I could not perform."

### Magician Serves Humanity.

Houdini sums the whole belief up as follows:

"Sir Arthur Conan Doyle thinks I have great mediumistic powers and that some of my feats are done with the aid of spirits. Everything I do is accomplished by material means, humanly possible no matter how baffling it is to the layman. I have no desire to discredit spiritualism; I have no warfare with Sir Arthur; I have no fight with the spiritualists, but I do believe that it is my duty for the betterment of humanity to place frankly before the people the results of my long investigation of spiritualism. So far I have never, on any occasion, in all the seances I have attended, seen anything to make me credit a mediumistic performer with supernatural aid. Nor have I ever seen anything that has convinced me that it is possible to communicate with those who have passed out of this life."

It would seem that the magician is not only to amuse us and entertain us by tricks, but that he also does good service to humanity by exposing those who attribute their trickery to supernatural causes.



My dear Quincy Kilby:-

Could you please get a photographer to go out to the Cambridge Cemetery and photograph the grave of Mumler for me? Would like to have it for my collection. *are there any photos of M. around*

you were indeed fortunate in knowing Andrew Jackson Davis, even if it was only a bowing acquaintance.

There are a number of misstatements checked up against Mrs. Piper and I have a record of same. Have written to her twice as I would have liked an interview, but up to the present time have not heard from her.

If there is any information you can give me about Mass, I would be glad to incorporate it in my second edition.

My library is growing apace, and it is getting fascinatingly interesting.

Sincerely your friend,

Hondius

HOUDINI  
278 WEST 113<sup>TH</sup> STREET  
NEW YORK, N. Y.

June 26, 1924.

Mr. Quincy Kilby,  
101 Browne St.,  
Brookline, Mass.

My dear Quincy Kilby:-

An old spiritualist died years ago and I am coming up the week after next to look at his library, incidentally have a chat with you.

Expect to be in Boston about Tuesday, July 8, but keep it quiet as I have no desire to go around.

The only one who knows I am coming is Floyd.

What you tell me is interesting about Crandon. Wish you would find out for me if that is the medium, as I am curious to know why I was not invited as I happen to be on the committee, incidentally I am the instigator of the committee and can so prove by letters in my possession. Have they got a twelve year old son?

Will talk over this "Philpot" thing with you in person.

Very sorry indeed to hear of Mr. Shaw's illness and trust he will be O. K. Will try my utmost to run out to the library for an hour or so, although that library is no place to go for an hour, it is too fascinatingly interesting.

With kindest regards and best wishes from all of us to you and yours,

Sincerely,

EH:JS

*Houdini*

*I mean Sci. am. ~~medium~~*

*And I tell you Beale is  
back & fixing up my library  
this is his second visit.*

HOUDINI  
278 WEST 113<sup>TH</sup> STREET  
NEW YORK, N. Y.

July 14, 1924.

Mr. Quincy Kilby,  
101 Browne St.,  
Brookline, Mass.

My dear Quincy Kilby:-

O. K.            Enclosed you will find two of the snap shots taken. Got back  
to you all,       Mrs. Houdini joins me in sending kindest regards and best wishes

HH:JS

Sincerely yours, *as always*

*Houdini*



HOUDINI  
278 WEST 113<sup>th</sup> STREET  
NEW YORK, N. Y.

Sat even 11 - P.M.  
July 24 - 24

Dear Q. K. Please Phone to  
Mrs Symonds at Somerville  
to send on the books I bot + Paid for  
Thanks

I was in Boston but was so  
first could not get away.  
only 1 night.

Houdini

sent Mr Shaw a few  
snapshots

HOUDINI  
278 WEST 113<sup>TH</sup> STREET  
NEW YORK, N. Y.

August 10th 1924

Dear Q. K.,  
In case I did not send you snapshots in 1917  
of Dumont and myself here they are.

Regards

*Houdini*

Am at Keiths week September 8th, hope l to see y u  
regards to y u and yours

HOUDINI  
278 WEST 113<sup>th</sup> STREET  
NEW YORK, N. Y.

August 12, 1924.

Mr. Quincy Kilby,  
Grannel Cottage,  
Chebeague Island, Maine.

Dear Quincy Kilby:-

Thanks for the clipping. Being on the Committee I am not permitted to talk. I did have two seances with Mrs. Crandon. More of this anon.

Hope you are having a fine time. Regards to you all.

Sincerely, your friend,

HH:JS

*Houdini*



HOUDINI  
278 WEST 113TH STREET  
NEW YORK, N. Y.

August 18, 1924.

Mr. Quincy Kilby,  
Grannell Cottage,  
Chebeague Island, Maine.

My dear Quincy Kilby:-

Just received a letter from England, asking me if I have heard of a story of the imprisonment of a New England man by Mexican bandits, in which Mme. Piper is supposed to have had a fiasco.

What do you know about this? Is this the affair of which you wrote? Please let me know.

I will be in Boston next week for the final test of the medium, Mrs. Crandon.

With kindest regards,

Sincerely yours,

*Houdini*

HH:JS -



HOUDINI  
278 WEST 113<sup>TH</sup> STREET  
NEW YORK, N. Y.

October 8, 1924.

Mr. Quincy Kilby,  
101 Browne St.,  
Brookline, Mass.

Dear Quincy Kilby:-

Enclosed you will find a set of photographs taken in Oakland California of Jack London and myself. The two ladies on the quartette picture are Mrs. Charmene London and Mrs. Houdini.

Am leaving for my lecture tour to-night.

With kindest regards and best wishes,

Sincerely yours,

*Houdini*



## CAN THE DEAD SPEAK TO THE LIVING?

FOR twenty-five years the greatest living mystifier has tried to pierce the veil—without success! He has made solemn compacts with sixteen friends that the first to die should communicate with the survivor. The sixteen have long since passed on and HOUDINI still awaits the celestial broadcasting! As a member of Scientific American's Investigating Committee he has repeatedly exposed the methods of claimants for the prize for authentic spiritualistic communication—and the cash award is still intact. His lecture is a sizzling, sensational expose of miracle-mongers, and HOUDINI actually "does their stuff" before your very eyes—and then tells you how he does it!

He knows personally most of the great mediums of the world. He has heard them converse with the spirit world—to their own satisfaction—yet he can duplicate the phenomena perfectly—and by plain, unadulterated trickery! "Ectoplasms" come easy with HOUDINI. Note the photos above. Nor is he without a finely developed sense of humor. "HOUDINI is doing much for the sanity of the world!" That's what Dr. Frank Crane wrote of him recently in 200 leading American dailies. His lecture will be an enlightening treat. You will enjoy every minute of it—but better reserve your seats early.

Auditorium, Canton, Tuesday Evening, November 11, 8:20. Prices: 50c, 75c, \$1.00, \$1.50 (plus war tax)  
Management, Ralph D. Smith  
Seats on Sale Wille's Music Store





04

Dear  
Frank  
Henderson



# Hotel Benson

KELLER AND BOYD  
OWNERS AND OPERATORS

Portland, Oregon

Nov 3rd 1924

My Dear Quincy Kilby,  
Could you please act for me and see what you can buy the entire outfit from that lady who has her father's books, papers and things in general. Believe her name is Simonds. You know where you and I visited and I not a lot of things. I think it would be not reasonable and I could keep the best of it for my library and exchange the others for things with other book collectors.

See what she will take for the entire material, it could be boxed up and express to my New York home.

I'll pay anything that the book dealers will give, and will leave it to your judgement what to offer. Regards best wishes yours to a frazzle.

Love to all the family.  
We sure are covering territory.

Pardon my new portable machine.

You may write me to my home address

I think I'll lecture in Boston in the near future say end of Nov or early December

*Henderson*  
Also rare clanking republishing  
also dotted eyes

Mr. Mrs.  
Dear Frank  
Henderson



ABSOLUTELY FIRE PROOF

# Hotel Benson

KELLER AND BOYD  
OWNERS AND OPERATORS

Portland, Oregon

Nov 3rd 1924

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Love to all the family.

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*Hordini*  
*No rare slanting machine*  
*also dotted eyes.*



THE *Offenburg* HOTEL  
GREENSBORO, NORTH CAROLINA

Nov 22/25

Dear J.K.

I have written to my Seely to send me check + all mail to Mrs Symonds.

I have written her a letter to pack + send everything to 278. W 113, St

If I were not out as far I'd take a run up. I instructed them to mail you a book + am mailing you one + telling them to mail you six. you can give them to your friends. I'll write the information



## CAN THE DEAD SPEAK TO THE LIVING?

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"Ectoplasms" come easy with Houdini. Note the photos above. Nor is he without a finely developed sense of humor.

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Auditorium, Canton, Tuesday Evening, November 11, 8:20. Prices: 50c, 75c, \$1.00, \$1.50 (plus war tax)

Management, Ralph D. Smith

Seats on Sale Wille's Music Store





THE **O'Henry**  
HOTEL  
GREENSBORO, NORTH CAROLINA

2/ them contained ought to  
be broadcasted - for  
Protective Purposes

Regards (+ thanks)  
to you all for  
Mrs H &

Houdini  
am back in N.Y. Dec 2-

yes we have certainly cross-  
crossed America



got the O'Henry ' I know who  
Real O.H.



## CAN THE DEAD SPEAK TO THE LIVING?

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Management, Ralph D. Smith

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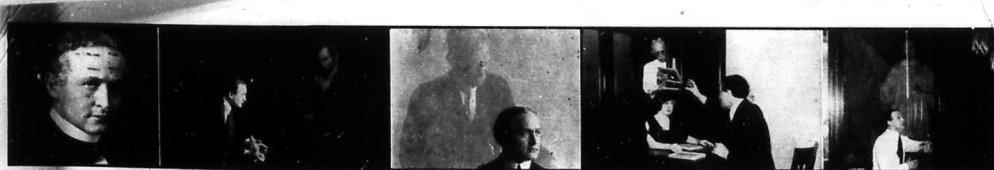
THE *O'Henry* HOTEL  
GREENSBORO, NORTH CAROLINA

Have you seen IV. 4  
Sunday World?

Some of my Puzzles  
you ought to Present

Some very clever other ones  
but all fill space of a  
certain long-belt want  
Handwritten

great power  
in ancient times  
very interesting



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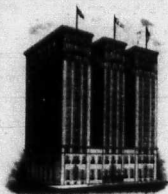
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Management, Ralph D. Smith

Seats on Sale Wille's Music Store



# William Penn Hotel

Pittsburgh

Nov  
Dec 2/24

Dear Jimmy K.

Back home.

mailed me the check re  
library. Will you please  
please + ask her if she is attending  
to same? If not why not

Regards

Hardin

am glad to be back home.

Tell the youngsters I am  
having a tough time  
re Santa Claus.



HOUDINI

278 WEST 113<sup>TH</sup> STREET

NEW YORK, N. Y.

December 23, 1924.

Mr. Quincy Kilby,  
101 Browne Street,  
Brookline, Mass.

Dear Quincy Kilby:-

The yellow circular received. For year's past some one has anonymously been bombarding hundreds of people with the same sort of idea. I pledge you my word of ~~honor~~ that I have nothing whatever to do with this, although I have a faint suspicion as to the inspirer of this sort of literature.

Anything I do, I will sign my name, as I think the most contemptible thing in the world is an anonymous letter writer and sincerely trust that you did not for one second think that I was the mailer of such trash.

I have fought out in the open all of my life and will do so as long as I live and afterwards if I can.

With compliments of the season,

Sincerely yours,

*2024  
Houdini*

P. S. Enclosed please find copy of letter I am sending to the newspapers.

COPY

My dear Editor:-

It has just come to my notice that there are a number of circulars being distributed anonymously to the press and to private individuals, being mailed from New York.

I pledge my word of honor as a gentleman that they do not emanate from me, as anything that I write and mail, I positively place my name thereto.

I have no need of sending things anonymously and I can only characterize this as a piece of business unworthy of consideration.

Sincerely yours,

*Coby*



Mr. Gurvey Kilby  
110 Browne St  
Brookline  
Mass

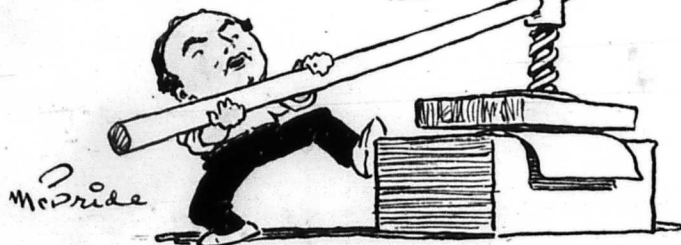
Nov 25/24  
Regd Mail  
Frederick  
1 care mailer  
ms symonds  
cheek.

Marken & Bielfeld, Frederick, Md.

116718



The Spirit of Old Santa Claus  
Communicates with me;  
From spirit debunking task I pause  
To heed his worthy plea.



I stir myself to print these thoughts -  
A poor but sincere way,  
To let You know I'm thinking lots  
Of You this Christmas Day.



— Houdini —

HOUDINI  
278 WEST 113<sup>th</sup> STREET  
NEW YORK, N. Y.

January 19, 1925.

Mr. Quincy Kilby,  
101 Browne Street,  
Brookline, Mass.

HOUDINI  
278 WEST 113<sup>th</sup> STREET  
NEW YORK, N. Y.

January 10, 1925.

Mr. Quincy Kilby,  
101 Browne Street,  
Brookline, Mass.

My dear Quincy Kilby:-

I am delighted at the information you have given me about Rev. Wiggin. That is a brand new stunt and the black glasses amused me. Are you sure of this? And were you there or did it appear in the papers? Do you know the name of the man who made the glasses? Any other information that you can give me about this man is very welcome and very important.

It was indeed too bad that I did not see more of you at the lecture.

By the way, how would you like to come to New York and be my guest for the Magicians Banquet, the first Friday in June? I am perfectly willing to send you a round trip ticket. You can stop at my home, attend the affair and return to the bosom of your family, magically enthused. I know there is no use of asking you to bring Mrs. Kilby along, as she told me on the phone, why she was handcuffed to the house with the baby.

Think this over so that I can make preparations and then you can browse around in my library to see what is what.

With kindest regards and best wishes,  
Sincerely yours,

*Houdini to you all*

HOUDINI  
278 WEST 113<sup>th</sup> STREET  
NEW YORK, N. Y.

January 19, 1925.

Mr . Quincy Kilby,  
101 Browne Street,  
Brookline, Mass.


My dear Quincy Kilby:

Just to show you how matters stand, although I am still a member of the committee in good standing, in speaking to Dr. Prince yesterday he informed me that Margery had a new routine of manifestations, but he refused to tell me what they were. Can you beat this? And here I am giving them all the secrets that I possess, and they will not help me. They not only have been unable to detect the medium, but they even put stumbling blocks in my way. Therefore, anything that I detect will be entirely on my own initiative.

I honestly do not believe that Professors McDougal or Comstock could detect an ordinary second rate magician. This is naturally in confidence, and that's that.

Glad to get the information as to who brought over Dingwall. He is honest, but stupid.

Yours sincerely,

A stylized, handwritten signature, likely 'Houdini', written in dark ink. The signature is fluid and somewhat abstract, with a large loop at the end.



HOUDINI  
278 WEST 113<sup>TH</sup> STREET  
NEW YORK, N. Y.

January 19, 1925.

Mr. Quincy Kilby,  
101 Browne Street,  
Brookline, Mass.

Dear Quincy Kilby:

If it is at all possible, I would like to get a report on what Margery will do at the seance on the 31st. I am told that she has changed her entire program since my expose.


For your personal information, I have in my possession the page proofs which were thrown out of the September issue of the Scientific American, despite the fact that Mr. O. D. Munn was quoted in yesterday's "World" as saying that no articles were eliminated.

This is a rush letter, as I am changing my performance at the Hippodrome, and want to get to rehearsal.

With kindest regards and best wishes,

Sincerely yours,



G. L. S.  
Letter signed H.  


HOUDINI  
278 WEST 113<sup>rd</sup> STREET  
NEW YORK, N. Y.

January 19, 1925.

Mr. Quincy Kilby,  
101 Browne Street,  
Brookline, Mass.

My dear Quincy Kilby:

Thanks for your letter of the 15th, and also for the material from Frank Carlos Griffith. I am sending to him today with my compliments a copy of "A Magician Among the Spirits."

I have just received warning letters of what Margery and the Spiritualists are going to do to me. Well, time will tell. I know I am right, and I will stick to my guns until I know that there is no hypocrisy in these manifestations, and then I will shout the truth from the house tops.

Regarding Margery, I would very much like to get a report of what takes place at her seance on the 31st. If possible, can you engage a stenographer to go there and get a report? I will pay all expenses.

Nothing surprises me about Margery. A woman who will drag her dead brother from the grave and exploit him before the public as a means of gaining social prominence, would do anything.

This is not an authorized seance, and was publicly repudiated by Dr. Walter Franklin Prince. They say I am using this to exploit my engagements. For your information, it has cost me more money by time lost than all of the committee combined could earn in a year. The one who is exploiting it is the man who is running ahead of the crowd and shouting "Wolf", and that is J. Malcolm Bird. There is nothing as bad as an educated criminal.

This is a rush letter. Regards to all of you.

Sincerely,



HOUDINI  
278 WEST 113<sup>TH</sup> STREET  
NEW YORK, N. Y.

January 25, 1925.

Mr. Quincy Kilby,  
101 Browne St.,  
Brookline, Mass.

Dear Quincy Kilby:-

Enclosed you will find copy of a letter I am sending  
to Mr. Shaw.

Regards and best wishes, to you folks,

Sincerely yours,

*Houdini*  
H



copy

January 25, 1925.

Mr. Robert Gould Shaw,  
Theatre Collection,  
Harvard College,  
Cambridge, Mass.

My dear Mr. Shaw:-

I heard from Quincy Kilby that someone informed you that Dingwall was seated at my lecture and that I made an unprovoked attack on him. That is not true that he sat there quietly, but I am positive I fooled him in the manner in which I rang the bell box. He deliberately called out in a challenging voice "Let me have the box."

You understand I allow the public to heckle me in my open forum. I hadn't the slightest idea that Dingwall was in Boston, although I did hear that he was subsidized by Dr. Crandon.-- This fact being apparently plain to me, as on his visit when he was paid by the Psychical Research Society of Great Britain, he stopped in ordinary furnished rooms, ate cheap meals and this time on his arrival in America he stops at the Algonquin Hotel in New York City.

Despite the fact that I had given him a lot of information which he could not have obtained elsewhere, despite the fact that I have permitted him to do things which no one outside of a member of the Society of American Magicians could do, he deliberately challenges me in the audience.

I would not object to this as everyone has a right -- but he could have obtained any information from me that I had in my possession.

Simply have made it a practise all my life to inform the audience as to what was going on. As I stooped over to hand him the bell box, saying "Certainly you may have it, I recognized him and said, "Dingwall, you here." And immediately I told the audience who he was. Wanted them to know that Dr. Crandon had representatives in the audience. It was the most unethical thing for him to do and the audience wanted him to deny the allegations, but he refused to do so.-- that is that he had just arrived from England, that I was willing to give him my secrets of Spiritualism. Instead of attacking him I said, "This man is honest as an investigator, and if I thought he was crooked I would denounce him." I spoke in the highest terms of Mr. Dingwall, but living up to my original estimation that he is honest, but lacks perception, and is stupid in his manoevers.

I enclose you a copy of a letter which I have sent to a mutual friend in England. You see it is an unethical thing for a magician to challenge another, as that magician has a right to see the performer at any time and any place at the convenience of both. When Dingwall was in financial difficulties, when Dingwall wanted favors he knew my home address, he knew how to reach me and knew my home address and also knew how to ask for favors, but now when he imagines that he is as great as they want to make him, he permits things to be said that he knows are not true, that is if he said that I attacked him. Simply told the audience who he was, what he was doing and that I felt hurt

2. R. O. S.

January 25, 1925.

to think a friend of mine would not come around to visit me, that it was not necessary for him to do anything secretly, that he had my entire confidence. Dingwall was so ashamed to think that I told who he was, he sank into his seat and never made a peep.

If this Margery is genuine she could close my mouth forever by simply permitting an unbiased committee to witness her manifestations. I claim and can prove that she resorts to trickery. If I fail to do so, I will forfeit \$10,000. which is more than they are willing to do and it means my lifelong reputation, as the money only represents four or five weeks work.

When Dr. Crandon told me that Stanton Moses was the first cousin to Jesus Christ, I knew which way his mind was "wandering". I am going to write the real inside of my experiences in Boston so that some day the full truth will eventually be known, which I could not write in my pamphlet.

With kindest regards and best wishes, I beg to remain,

Sincerely yours,

P. S. As soon as I find the copy of the letter I sent to England, will mail you same.

HOUDINI  
278 WEST 113<sup>th</sup> STREET  
NEW YORK, N. Y.

January 28, 1925.

Mr. Quincy Kilby,  
101 Browne Street,  
Brookline, Mass.

Dear Quincy Kilby:-

Thanks for the Boston Herald. I think I am going to sue Sir Arthur Conan Doyle for slander as he claims that I was bribed.

Am writing to my English solicitors for advice.

Regards and best wishes,

Sincerely yours,

*Houdini*

HOUDINI  
278 WEST 113<sup>th</sup> STREET  
NEW YORK N.Y.

January 30, 1925.

Mr. Quincy Kilby,  
101 Browne St.,  
Brookline, Mass.

Dear Quincy Kilby:-

Everything set for you to be here for the annual  
Society of American Magicians Banquet.

you make your arrangements, let me know the cost of  
everything and will send you check with my compliments.

Your room will be waiting you, you are our guests  
and can browse around my library in case we are working.

Mrs. Houdini joins me in sending kindest regards  
and love to you all,

Sincerely yours,

*Houdini*



# POSTAL TELEGRAPH - COMMERCIAL CABLES

CLARENCE H. MACHAY, PRESIDENT

## TELEGRAM

TELEGRAMS  
TO ALL  
AMERICA



CABLEGRAMS  
TO ALL  
THE WORLD

DELIVERY NO.

STANDARD TIME  
INDICATED ON THIS MESSAGE

RECEIVED AT  
1067 Commonwealth Ave.  
BROOKLINE, MASS.  
Phone ASPINWALL 2218

This is a fast Telegram unless otherwise indicated by signal after the number of words - "Blue" (Day Letter) - "Nite" (Night Letter) or "Nite" (Night Telegram)

Form 16 Dbl

20b mtu 157 7 ex

NEWYORK JAN 31 25

MR QUINCY KILBY 101 BROWNE ST

AM SENDING FOLLOWING TELEGRAM TO MR BRICH DINGWALL LIT WILLARD  
GREEN HEAD TELEGRAM IF I AM RIGHTLY INFORMED YOU ARE  
LECTURING THIS EVENING ON MRS GRADON BETTER KNOWN AS MARJORIE  
AND THE GENUINENESS ON HER MANIFESTATIONS I HEREBY OFFER FIVE  
THOUSAND IF YOU WILL APPEAR BEFORE A COMMITTEE OF NEWSPAPER MEN  
CLERGY OR BEFORE THE SOCIETY OF AMERICAN MAGICIANS OF WHICH YOU ARE  
A MEMBER AND CONVINCE EITHER ONE OR THE OTHER WITH PROOF POSITIVE  
THAT I DID NOT DETECT HER IN FRAUD IF YOU ARE SATISFIED THAT MARJORIE  
IS GENUINE I WILL PAY ANOTHER FIVE THOUSAND DOLLARS IF I DO NOT DETECT  
HER IN EVERY MANIFESTATIONS SHE PRESENTS THREE TIMES IN FRONT OF A COMMITTEE  
IN MY PRESENCE IF US UNDERSTOOD THE MONEY I FORFEIT IS TO BE DONATED  
TO CHARITY AND I AM WILLING TO PAY ALSO ALL EXPENSES OF BRINGING THE  
MEDIUM HERE TO NEWYORK WIRE ANSWER

HOUDEINI

278 W 113

310pm

YOU ARE INVITED TO HEAR  
MR. ERIC J. DINGWALL, M. A.  
(CAMBRIDGE, ENGLAND)  
RESEARCH OFFICER

SOCIETY FOR PSYCHICAL RESEARCH  
LONDON

READ A REPORT UPON THE  
"MARGERY" CASE

AT JORDAN HALL, ON JANUARY 31, 1925  
AT EIGHT O'CLOCK

LANTERN SLIDES

PROF. WILLIAM McDUGALL, M. A., D. Sc.  
(HARVARD UNIVERSITY)  
WILL PRESIDE

ADMISSION BY ENCLOSED TICKET ONLY  
ONE EXTRA TICKET IF DESIRED MAY BE OBTAINED ONLY  
BY PRESENTING THIS INVITATION AT HERRICKS.  
OPEN FORUM

12-13/25

HOUDINI

278 WEST 113<sup>TH</sup> STREET

NEW YORK, N. Y.

Feb. 7, 1925.

Mr. Quincy Kilby,  
101 Browne St.,  
Brookline, Mass.

Dear Mr. Kilby:-

Heartiest congratulations on your 71st.  
birthday. Long may you wave. Best wishes Houdini,  
accent on the "Dk."

*Houdini*

HOUDINI  
278 WEST 113<sup>TH</sup> STREET  
NEW YORK, N. Y.

Feb. 7, 1925.

Mr. Quincy Kilby,  
191 Browne St.,  
Brookline, Mass.

Dear Mr. Kilby and Mrs. Kilby or any other Kilby's that  
may be on, around or about:--

When I was a boy ten years of age, forty  
years ago, the town of Appleton, Wis. was in a state  
of excitement regarding a marriage.

As it happened to be your marriage, and it  
being your fortieth anniversary, Mrs. Houdini joins me  
in sending you heartfelt congratulations.

Believe me,

Sincerely your friend,

*Houdini*



HOUDINI  
278 WEST 113<sup>TH</sup> STREET  
NEW YORK, N. Y.

Feb. 10, 1925.

Mr. Quincy Kilby,  
101 Browne St.,  
Brookline, Mass.

Dear Mr. Kilby:-

The enclosed will very likely interest  
you. Put it among your records.

Kindly let me have Dr. Morton Prince's  
address. I must keep track of this to see that there  
is no "hippodroming."

As she has refused my challenge of \$10,000  
irrespective of how these men may battle in the news-  
papers it must be watched. A woman that can pull the wool  
over the eyes of scientists and alleged scholars and in-  
vestigators for two years, would be crafty enough to re-  
sort to German restless tactics.

You know that I have travelled in Germany  
for ten years and any time an apponent would come along  
that could actually throw the champion, someone else would  
step up in the employ of the champion and a great big con-  
troversy would be started. I am not saying that this is  
the case here, but am saying that it ought to be well  
watched, again repeating irrespective of what may be in  
the newspapers.

Kindest regards and best wishes,

Sincerely,

*2 i all*  
*Houdini*

HOUDINI  
278 WEST 113<sup>TH</sup> STREET  
NEW YORK, N. Y.

Feb. 19, 1925.

Mr. Quincy Kilby,  
101 Browne St.,  
Brookline, Mass,

My dear Quincy Kilby:-

I have just been informed that Hereward  
Carrington is to lecture next Sunday afternoon at the Old  
South Meeting House near the Transcript office on "Recent  
Developments in Psychical Research.

If you have time, wish you would go there  
and hear what he has to say.

Sincerely,

*Houdini*

# HOTEL STATLER CLEVELAND

1000 ROOMS, 1000 BATHS

UNDER  
SAME MANAGEMENT  
HOTEL  
PENNSYLVANIA  
NEW YORK  
20th FLOOR, 1000 BATHS  
HOTEL STATLER  
BUFFALO  
1000 ROOMS, 1000 BATHS  
DETROIT  
1000 ROOMS, 1000 BATHS  
ST. LOUIS  
1000 ROOMS, 1000 BATHS



Euclid Avenue at East Twelfth Street

3/25

Dear G. K.

Thanks for letter + clippings  
I was at the lecture at Geo Library  
re Theatre collection.

And I tell you I had but a  
collection of 105 Ingersoll  
letters. yes sir.

This is a rough letter  
In strict confidence there may be  
a possibility of a Houdini show  
next season but silence until  
it is checked.

Best wishes 2 U

How far the  
M. V. M regular?

all

Houdini



# HOTEL STATLER CLEVELAND

1000 ROOMS, 1000 BATHS

UNDER  
SAME MANAGEMENT  
HOTEL  
PENNSYLVANIA  
NEW YORK  
2000 ROOMS, 2000 BATHS  
HOTELS STATLER  
BUFFALO  
1000 ROOMS, 1000 BATHS  
DETROIT  
1000 ROOMS, 1000 BATHS  
ST. LOUIS  
650 ROOMS, 650 BATHS



Euclid Avenue at East Twelfth Street

9/10/25

P.S

When I found out that Dr. W. F. Prince had resigned & that the traitor & fool Bird had been selected to the research chair of the Am Soc. of S. Research. I sent in my resignation.

This does not mean anything as any one can join for \$10. - a year. I am still a member of the Soc. am. committee. am getting my material ready for a addenda to my Margery Book.

I hear Bird is subsidized by his mbs Dr. Cranston?  
W.

tenum



Book Cadillac Hotel  
DETROIT

3/24/25

Dear Quincy K.

Can you  
find out for me who  
+ what Mark & Wynne  
Richardson H.B. - MD  
+ and is? He has  
attended more seminars  
with Margery than  
any other person. In the  
Sci. ~~am~~ <sup>of</sup> this

months issue just out, I am  
fully vindicated, as the  
Committee except Carrington  
agree with me.

am off to give a show  
for a lot of folks "shut-ins"  
sick mentally + physically.

Regards

Henderson

Week 30

Keiths Th.  
Inchespolis and

132-137

B.F. KEITH'S THEATRE,  
CINCINNATI, OHIO.  
APRIL 7, 1925.

Mr. Quincy Kilby,  
111 Brown Street,  
Brookline, Mass.

Dear Mr. Kilby:

Twenty five years ago I opened at the Alhambra Theatre in London England and a young man named Will M. Frazee of Rushville, Indiana was on his honeymoon and visited the Alhambra Theatre and saved the program and circular.

X This evening he strolled in and gave me the two articles mentioned. I thought it would be interesting to add to your collection, inasmuch as I believe they are unique and might be useful in adding to your collection.

Regards,

Yours truly,

H/H  
278 W. 113th St.,  
New York City, NY

*Houdum*

*would in separate env.*

132-139



B.F. KEITH'S THEATRE,  
CINCINNATI, OHIO.  
APRIL 7, 1925.

Mr. Quincy Kilby,  
111 Brown Street,  
Brookline, Mass.

Dear Mr. Kilby:

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X This evening he strolled in and gave me the two articles mentioned. I thought it would be interesting to add to your collection, inasmuch as I believe they are unique and might be useful in adding to your collection.

Regards,

Yours truly,

H/H  
278 W. 113th St.,  
New York City, NY

*Houdin*

*mail in separate env.*

132-139

*Handwritten signature*  
PROGRAM

22

# ALL STAR CABARET

AT THE HOUSE OF

MRS. VINCENT ASTOR

840 FIFTH AVENUE

TUESDAY EVENING

APRIL 14, 1925

FOR THE BENEFIT OF

LENOX HILL NEIGHBORHOOD ASSOCIATION

# UNDER THE PATRONAGE OF

Mrs. Winthrop W. Aldrich  
 Mrs. Hamilton Fish Armstrong  
 Mrs. Charles C. Auchincloss  
 Mrs. Woodward Babcock  
 Mrs. Sidney Borg  
 Mrs. John C. Breckenridge  
 Mrs. Henry W. Bull  
 Mrs. Wm. Douglas Burden  
 Mrs. Thomas M. Carnegie  
 Mrs. Guy Fairfax Cary  
 Mrs. John B. Casserly  
 Mr. E. Gerry Chadwick  
 Mrs. Eliot Cross  
 Mrs. F. Trubee Davison  
 Mr. J. Lloyd Derby  
 Mrs. Clarence Dillon  
 Mrs. R. Horace Gallatin  
 Mrs. Artemus L. Gates  
 Mrs. Robert L. Gerry  
 Mr. Byron Goldsmith  
 Mrs. Jay Gould  
 Mrs. Joseph P. Grace  
 Mrs. Henry G. Gray  
 Mrs. James B. Haggin  
 Mrs. John Henry Hammond  
 Mrs. Ogden H. Hammond  
 Mrs. Morris Hawkes  
 Mrs. Edward S. Harkness  
 Mrs. E. Roland N. Harriman  
 Mrs. Wm. M. V. Hoffman  
 Mrs. Bayard C. Hoppin  
 Mrs. Buell Hollister  
 Mrs. Edward M. House  
 Mrs. Oliver Iselin  
 Mrs. Oliver B. James  
 Mrs. Walter B. James  
 Mrs. Otto H. Kahn  
 Mrs. Frank Browne Keech  
 Mrs. Philip W. Livermore  
 Mrs. Goodhue Livingston, Jr.  
 Mrs. Stafford McLean  
 Mrs. John Magee

Mrs. Jeremiah Milbank  
 Mrs. Charles E. Mitchell  
 Mrs. Edwin D. Morgan, Jr.  
 Mrs. James Murphy  
 Mrs. Seth M. Milliken  
 Mr. Frank Munsey  
 Mr. Condé Nast  
 Mrs. George Nichols  
 Mr. Alfonso de Navarro  
 Mrs. Louis Noel  
 Mrs. Kenneth R. O'Brien  
 Mrs. Frank L. Polk  
 Mrs. Herbert L. Pratt  
 Mrs. John T. Pratt  
 Mrs. Bernon S. Prentice  
 Mrs. James L. Putnam  
 Mrs. Julian Peabody  
 Mrs. Grafton H. Pyne  
 Mrs. Monroe D. Robinson  
 Mr. Felix Rosen  
 Mrs. Eugene de Sabla  
 Mrs. Herbert Straus  
 Mrs. James Snowden  
 Mrs. Joseph E. Stevens  
 Mrs. John Sloane  
 Mr. Henry T. Sloane  
 Mrs. Russell E. Sard  
 Mrs. Carll Tucker  
 Mrs. Charles Thieriot  
 Miss Ruth Twombly  
 Mrs. Cornelius Vanderbilt  
 Mrs. Wm. K. Vanderbilt  
 Mrs. Whitney Warren  
 Mrs. J. Watson Webb  
 Mrs. John Wanamaker  
 Mrs. Henry White  
 Mrs. Arnold Whitridge  
 Mrs. Beekman Winthrop  
 Mr. Louis Wiley  
 Mrs. William Woodward

The following artists are contributing their services:

SENORITA MONTERO

HOUDINI

WILL ROGERS

ANN PENNINGTON

FOLLIES QUARTETTE

THE DUNCAN SISTERS

Supper Served by  
 SHERRY

Pianos Loaned by  
 STEINWAY & SONS



Sunday  
July 5/25

HOUDINI  
278 WEST 113<sup>th</sup> STREET  
NEW YORK, N. Y.

April 20, 1925.

Mr. Quincy Kilby,  
101 Browne Street,  
Brookline, Mass.

Dear Quincy Kilby:- Our dear, old friend Alfred Becks has gone to join his forefathers. He passed away at six o'clock this morning.

you know I was on the road, and on returning Sunday, my secretary told me he had not been in on Saturday. I phoned through to Herzhof and he told me he had gone around to visit Alfred, found him in poor shape, placed him in a taxi and took him to the Roosevelt Hospital where he was given all human aid. I know you will agree with me that there never will be another Alfred Becks.

By the way, I am the cause of you getting the "Independent" every week. A friend of mine, Mr. Black, is writing the John Wilkes Booth article and I requested him to send Mr. Shaw and you the papers containing his article.

With kindest regards and best wishes,

Sincerely yours,

*Houdini*



ORGANIZED MAY 10, 1902

Magic—Unity—Might

# The Society of American Magicians

(INCORPORATED 1908)

MEMBERSHIP NEARING ELEVEN HUNDRED IN 1925

## Meetings

FIRST SATURDAY EVENING  
EACH MONTH

## The Society of American Magicians

### Officers, 1923-24

HOUDINI, President, 278 West 113th Street,  
New York City.

B. M. L. ERNST, First Vice-President

HOWARD THURSTON,

Second Vice-President, Billboard, N. Y.

GEORGE W. HELLER, Treasurer,

71 Fifth Avenue, New York

RICHARD VAN DIEN, Secretary, 230 Union

St., Jersey City, N. J., Phone 4003 Bergen.

COUNCIL—Houdini, Richard Van Dien, G. G.

Laurens, Dr. Lionel Hartley, Francis J.

Werner, Wm. Berryman, John Mulholland,

Geo. W. Heller, Leo Rullman, B. M. L. Ernst,

J. S. Puigle, Jean Irving, Ardie Wickers,

Servais Le Roy, Walter G. Peterkin.

TRUSTEES—Francis J. Werner, Wm. R.

Berryman, Leo Rullman.

COMMITTEE ON ADMISSION—Irving

Watson, Leo Rullman, Richard Van Dien.

SERGEANT-AT-ARMS—Charles Nagel,

Harry Linaberry.

LEGAL REPRESENTATIVE—B. M. L.

Ernst, of Ernst, Fox and Cane, 25 West

43rd Street, New York City.

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Baltimore, Md., Jos. E. Sanbury, President,

P. O. Box 253; R. W. Test, Secretary, 13

West Baltimore St., Baltimore, Md.

OMAHA MAGICAL SOCIETY ASSEMBLY

No. 7, Omaha, Neb., C. S. Bowman, Pres.,

92 Dover St., A. A. Schrempp, Secretary,

954 So. 50th St., Omaha, Neb.

ST. LOUIS ASSEMBLY No. 8, St. Louis,

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1511 Vine Street.

MINNEAPOLIS ASSEMBLY No. 12, Minne-

apolis, Minn., Carl Jones, President, c/o

Minneapolis Journal, Minneapolis, Minn.

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#### PARENT ASSEMBLY

OFFICIAL REPORTER—Richard Van Dien.

OFFICIAL REPORTER AT LARGE—Clinton

Burgess.

ENTERTAINMENT—T. Francis Fritz, Chair-

man.

COMPLAINT—T. W. Hardeen, Chairman.

EXPOSURES—Servais Le Roy, Chairman.

M. U. M.

Published Monthly by The Society of Amer-

ican Magicians for its members—to perpetu-

ate Biography of Magicians past and present.

Edited by the President, to whom communi-

cations should be addressed.

June 2, 1925.

Mr. Quincy Kilby,  
101 Browne Street,  
Brookline, Mass.

Dear Quincy Kilby:-

I have arranged a box party for  
all my luncheon friends at the Hippodrome Friday  
afternoon, June 5th.

Nevertheless, you will be able to  
meet Rice just the same.

Regards to you all,  
Sincerely yours,

*Houdini*



Sunday  
July 5/25

SHUBERT TECK THEATRE

BUFFALO NEW YORK

October 20th, 1925.

HOUDINI

278 WEST 113<sup>th</sup> STREET

NEW YORK, N. Y.

June 20, 1925.

Mr. Quincy Kilby,  
101 Browne St.,  
Brookline, Mass.

Dear Quincy Kilby:-

Your "Effusion" in the East Central to hand and found it highly interesting, inspite of the fact that my name was sprinkled in quite a number of places. I wonder if you have a spare copy that I could send to Mme. Herrmann with your compliments.

Am busy on six articles for magazines. Pardon brevity.

Mrs. Houdini has rented a place out in the country and I am commuting to get acquainted with it. While there I can do some writing and thinking.

Regards,

2 v all

Sincerely yours,

*Houdini*

P. S. By the way did you ever get one of my "Paper Magic" books. If not, let me know and I will send you one, as you may find a number of tricks in it to amuse Barbara.



Sunday  
July 5/25

SHUBERT TECK THEATRE

BUFFALO NEW YORK

October 20th, 1925.

My dear Quincy Kilby:

Awfully sorry to hear that you were hurt. Hope  
by the time you get this you will be feeling all okay again.

I suppose you two folks are very happy now  
that you have adopted Barbara. I know she will be very good  
company.

The enclosed program and notice will no doubt  
interest you.

Regards,

2 you ~  
Cordially yours,

H/h

Week of Oct. 26th,  
Weiting Opera House,  
Syracuse, N.Y.

Week of Nov. 1st,  
Hanna Theatre,  
Cleveland, Ohio.

*Houdin*

Sunday  
July 5/25  
55°

called  
and  
found you  
not.

Sorry,  
Hordin



Mr. Quincy Kilby,  
Grannel Cottage,  
Cheabeague, Maine.

HOUDINI  
278 WEST 113<sup>TH</sup> STREET  
NEW YORK, N. Y.

August 27, 1925

Dear Quincy Kilby:-

Am rushed to death, been working day and night  
and leaving this afternoon.

Regards to all,

Sincerely yours,

140-40



Wieting Opera House,  
Syracuse, N.Y.  
Oct.27,1925.

My dear Quincy Kilby:

Please send me the papers regarding the Margery case.

Thanks, regards,

Sincerely yours,

H/h  
Week of Nov. 1st,  
Hanna Theatre,  
Cleveland, Ohio.

Week of Nov. 8th,  
Academy of Music,  
Baltimore, Md.

*Horden*

HOUDINI  
278 WEST 113TH STREET  
NEW YORK, N. Y.

January 19, 1926.

My dear Quincy Kilby:

Pardon me if I neglected to tell you I liked the piece of poetry, "When Houdini

I broke a bone in my left foot in unromantically stepping out of a taxicab and am hobbling around on crutches, but have been give my show just the same, I cut out the torture cell for a few weeks.

Have been collecting a large amount of material for my Drama, so when I get my summer vacation I will have lots of interesting things to look at.

Kindest regards to you all,

Sincerely yours,

H/h  
This week at  
Belasco Theatre,  
Washington, DC  
Week of Jan. 27, 1926.  
Tellers Shubert Theatre,  
Brooklyn, NY

*Houdini*



HOUDINI  
278 WEST 113TH STREET  
NEW YORK, N. Y.

April 9, 1926.

Mr. Quincy Kilby,  
101 Browne St.,  
Brookline, Mass.

My dear Quincy Kilby:-

I have made an enormous hit here and expect to stay for a fifth and perhaps for eight weeks. If so, it will be a record. Business is good and holding up. Played to more than nine thousand dollars Holy Week. Hope you received all the letter I mailed.

Kindest regards to you and yours,

Sincerely,

*Houdini*

Princess Theatre, Chicago.



HOUDINI  
278 WEST 113<sup>th</sup> STREET  
NEW YORK, N. Y.

May 10th, 1926.

Mr. Quincy Kilby,  
101 Browne Street,  
Brookline, Mass.

My dear Quincy Kilby:-

Received the clipping regarding having  
lost the case, which is the first I know of same.

Am writing to the lawyer for further  
information. Will be home for quite a while. Met Dr. Wilson  
in Chicago and he certainly thinks a lot of you. Pardon brevity.

Regards to you all,

Sincerely yours,

*Houdini*

HOUDINI  
278 WEST 113<sup>TH</sup> STREET  
NEW YORK, N. Y.

May 14, 1926.

My dear Kilby:-

Replying to your letter of January 6th, the reason I do not make an out and out offer of \$10,000. is explained easily. The mediums generally challenge me on the Saturday night when I am leaving town and in order to stop them from doing this, I compel them to deposit the \$10,000. This they will not do but they harass me as much as possible and in a case in Chicago, a lawyer actually stole a check which was held for evidence, and was caught. Not only that, but Coburne another lawyer sarcastically accused me of stealing the check for publicity purposes. That's the only thing they have against me - that I am seeking publicity. But if I do not let the public know what occurs and what the fraudulent mediums are doing, how can things be broadcasted?

Victory Number 1 - Governor Al Smith vetoed the spiritualists bill in New York City and enclose you a copy of what he stated at the time of doing so. I shall make it my business to inform all of the Governors what is going on. Have just obtained the Mann Collection of programs in Philadelphia, the greatest collection in the world. With the marvelous material that I have collected in the past two years, am within hailing distance of Shaw's Collection. In fact will have to get another house and that, very soon.

In going through the collection hurriedly found twenty-six bills of 1766 of South Carolina and twenty-five of 1784, Richmond, Virginia.

Regards to you all in which Mrs. H. joins,

Sincerely yours,

*Houdini*



Did  
der  
an  
ow  
of  
oxygen through light breathing. The last  
ten minutes were tough though. Surely a  
strange coincidence!



HOUDINI  
278 WEST 113<sup>th</sup> STREET  
NEW YORK, N. Y.

May 14, 1926.

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In going through the collection hurriedly found twenty-six bills of 1766 of South Carolina and twenty-five of 1784, Richmond, Virginia.

Regards to you all in which Mrs. H. joins,

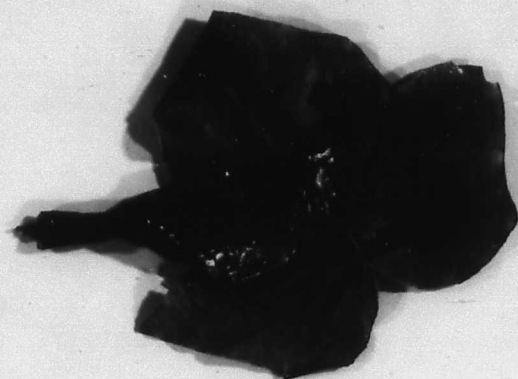
Sincerely yours,

*Houdini*



Did  
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how  
long a man can live on a supply of  
oxygen through light breathing. The last  
ten minutes were tough though. Surely a  
strange coincidence!





Beatrice Houdini  
*desires to express to*  
Quincy Kelby  
*deep appreciation of sympathy extended*

Governor Al Smith's statement - from the New York Times.

Mr. Rufus Kilby,  
First Vice President,  
Theobalds Island,  
Maine.

My dear Rufus Kilby:-

"The code of criminal procedure today declares that persons pretending to tell fortunes or where lost or stolen goods may be found are disorderly persons. This bill seeks to make them orderly persons provided they are performing the rite or rites, or exercising the privileges, or performing the duties of any branch of the ministry of any religious order. In operation it would arbitrarily select a relatively small number of persons and give them immunity from prosecution. Regarding it in that light, I am unable to resist the conclusion that it violates the Constitution of the United States."

MOORE  
375 WEST 110TH STREET  
NEW YORK, N. Y.

June 29, 1934.

Mr. Rufus Kilby,  
Theobalds Island,  
Maine.

My dear Rufus Kilby:-

I received your letter and expect to be for the next few months. Getting ready for the coming season and getting ready for the coming season. They are all wonderful. I am out of me, but I am out of me.

I am sure that you will be in Boston early in the morning and will have a very good time, of seeing you and of seeing you.

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HOUDINI  
276 WEST 113<sup>rd</sup> STREET  
NEW YORK, N. Y.

August 9, 1926.

Mr. Quincy Kilby,  
Bland View House,  
Chebeague Island,  
Maine.

My dear Quincy Kilby:-

Thanks for your letter and clippings regarding the thought transference. The fact that there was collusion, is proven that they did it 5 out of 8; the way you ought to have tested, was to take the subject and you alone know what he has to do - that would be a fair way of testing.

I enclose you a copy of my thoughts under water. It is copy of a letter I sent to Dr. O'Connell, of Philadelphia, who is employed by the Government and knows a great deal about air in confined spaces.

I know you are having a fine time. Mrs Houdini joins me in kindest regards and best wishes.

Sincerely yours,

HOUDINI  
276 WEST 113<sup>th</sup> STREET  
NEW YORK, N. Y.

June 28, 1926.

Mr. Quincy Kilby,  
101 Browne St.,  
Brookline, Mass.

Dear Quincy Kilby:-

Have been very busy and expect to be for the next few months. Getting ready for my forthcoming season and battles with the spiritualists. They are sure panning H - out of me, but consider it a compliment.

I presume I told you, will be in Boston early in the season and will have the pleasure, I hope, of having you around, watching my show.

Am rather rushed. Pardon brevity.

With all good wishes, from us, to you all,

Sincerely, always, your friend,

*Houdini*

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ENCL.

*Houdini*

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Sept. 13th to 25th,  
Majestic Theatre, Boston, Mass.,

September 14, 1926.

Dear Quincy Kilby:-

Enclosed you will find the open sesame,  
Any time you want to see me.

So many people try to get downstairs that  
the door man refuses to let them in unless he has notice. I  
want to be let alone for half an hour before the show starts  
so I can go out there with tranquility of mind.

Come around anytime you want.

Let me know if you want Mrs. Kilby and  
Barbara to see the show some matinee. You can come down some  
night about six o'clock and have dinner with us or come for a  
matinee and spend a few hours.

joins me.

Regards to you all in which Mrs. Houdini

Sincerely yours,

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### ***Irish Cyclist & Motor Cyclist***

Houdini, the Handcuff King, is dead. On the same day that we read the cable announcing his passing we received a letter from our old friend, Mr. Quincy Kilby, of Boston, U.S.A., from which we make the following extract: "Houdini has just played a big three weeks here and, of course, I saw him several times. At a luncheon by the Advertising Club, at which he was the guest, and I with him, he said I was his best friend in Boston, which pleased me. Did you read of his staying 81 minutes under water in a sealed coffin? That was not an illusion or a trick but an exhibition of how long a man can live on a slight supply of oxygen through light breathing. The last ten minutes were tough though. Surely a strange coincidence!"



## TWENTY-FIVE HOURS IN NEW YORK

By Quincy Kilby

You may remember that two years ago I wrote up my Fifty Days in Europe. Well, I've just had Twenty-five Hours in New York that belong on the same bookshelf.

On the evening of Friday, June 5, the Society of American Magicians held their 21st annual dinner at the Hotel McAlpin, and I was there as guest of their president, Houdini, in my opinion, the greatest magician who ever lived. From the time I left my house till I reached there again I was his guest, and it was too good for me, too good for me.

Let me acknowledge that every minute I was gone, excepting for the big night on the water, it was hot, blasted hot, cruel hot, hot with a big 'D', and the only thing I could do was to let her sizzle and forget it. I went by the outside line to New York, through the Cape Cod Canal, fortunately having the companionship of my friend, Fred L. Black, his wife, and their nine-year old daughter, Joyce. Mr. Black is one of Henry Ford's right hand men, part of his duties being the management of his publishing business. He is also a writer and it was through our mutual knowledge of and interest in the Booth family and the assassination of Abraham Lincoln that we were brought together and it was Houdini who did that.

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Mrs. Black and the daughter went to bed, then Fred and I sat out of the wind and talked and talked and talked. The next morning we rose early to find ourselves approaching New York in an atmosphere so foggy that we couldn't see the skyline. So we went to breakfast and didn't even see the Statue of Liberty.

At half past eight we landed and Mr. Black took his family to their hotel and I was met by Mr. Collins. If you've seen Houdini on the stage you've seen Collins, for he is the assistant highly decorated with gold bullion who stands close to the cabinet when the great mystifier is making one of his marvellous escapes. He hailed a taxi and accompanied me as far as the Hippodrome, where he left me to prepare for the matinee performance, as my host was still working there, on his seventh week since the first of February. I continued up Eighth Avenue, through Central Park, and so on to 118th St., where at 278 I was made welcome and shown to a spacious double-bedded room on the second floor with a great big bathroom attached. I

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We gravitated to the room he uses for an office and were soon joined by a few choice spirits who had been invited to luncheon. Fred Black came first, and after him T. Nelson Downs, the King of Coins, who is acknowledged the best exponent of palming in the world; and Frederic Eugene Powell, Dean of American Magicians, seventy years old, and still at it; R. seventy years old, and still at it; B. society; Frank Ducrot, the largest dealer in magical accessories in the country; and Theodore Hardgen, who is Houdini's brother and a well-known magician himself. In the dining room we found Mrs. Houdini, her sister and her niece, who is the conjuror's stenographer. We were a merry party, and had a fine lunch, after which we adjourned to the yard and had a photograph taken.

Then we took taxis and went to the Hippodrome, Nelson Downs entertaining us as we went along by picking coins out of nowhere tho we could see his hands were absolutely empty. At the theatre we found Mrs. Black and Joyce and all took seats in a large private box and saw a great show. Houdini's act included his great Needle Trick, in which he swallows several papers of needles and a long piece of thread and afterward has a man take hold of the thread and pull, bringing out all the needles strung along the thread. I don't see how he does it and don't in-

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bicycle on the bills) while the girls rode what were afterwards known as boneshakers. If you go to the library and look in the History of the Boston Theatre you will find a picture of Adelaide Herrmann and her velocipede. And today she is a magician and a clever one. Having the secret of eternal youth she would rather perform than not and no season is too long for her.

There was a Guest of Honor table and I sat between Dr. Wilson and Dean Powell, with Madame Herrmann next beyond the Doctor and Nelson Downs, the other side of the Dean. Other notables included Prof. Brander Mathews of Columbia University, Don Seitz of the New York World, Martin Beck, ex-president of the Orpheum Circuit, the treasurer of the Famous Players, as well as several, whose names I did not catch. Houdini presided, but as soon as he had seen the dinner well started he had to hustle back to the Hippodrome. The shipping department of Gimbel Brothers' department store had constructed a packing case from which they defied him to escape without aid. As soon as he reached the theatre they proceeded to nail him up in the box in which they had bored a few augur holes for ventilation. After it was securely fastened they bound the box with strong ropes, fore and aft, over and under, right and left, then his assistant drew the curtain around the box, the orchestra played and the audience waited. Can you imagine such an episode? Its like was never known in the world before. Three hundred guests sitting at dinner while the presiding officer was several blocks away, securely nailed in a packing box, with an immenso audience waiting the outcome breathlessly.

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**Conjurors' Complications**  
Constant complications come in every conjuror's career. That conspire to keep him crazy or uncomfortably queer. As, for instance, when his levitation apparatus sticks, Or the Sunday papers give away his most exclusive tricks; When assistants show up ossified or spoiling for a fight, Having taken in the town between the matinee and night, And they quarrel with the stagehand when they spot him in the wings, And upset a table, spill the cards, and tangle up the strings.

That isn't magic—that's tragic. When because of heavy storms his train is seven hours late, And he has no time for eating as the show begins at eight. Then he finds they've left the wardrobe trunk with everything complete, And he has to work in borrowed suit, with baggy knees and seat. When the yap who juggles props says, "The canary birds is froze", And the old gray gander's pretty near to turnin' up his toes, And the rabbit's gettin' mangy," but decidedly the worst

Is, when asked about the goldfish he declares they died of thirst.

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Prove to be a lot of bangers that keep him in a rage; And they try to wipe the chafing-dish and monkey with the clock, And manipulate the backboard till there's one that won't stop. All his newest tricks they've seen a

By a fellow with a side show drummer at the fair. They receive his choicest and most patronizing smile, And declare some local amateur has got him skun a mile. That isn't magic—that's tragic. Then at last there comes a season when there's nothing ever wrong, And the billows of prosperity keep rolling right along.

His assistant is perfection now in everything he does, And the critics all proclaim his art the greatest ever was. In Chatauquas or in showshops he has nothing but success, And the audiences don't see how he does it—and can't guess, Every matinee and evening house is crowded choc-a-block, And he finishes the season with a fortune in his sock.

That isn't magic—that's a dream. I was much pleased with the reception of these verses, for three different magazines asked to publish them, the Sphinx, the M. U. M., and the Showman, and with becoming modesty, in my simple, girlish way, I gave a copy to each.

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After the show came a dance, and then the bunch of us adjourned to a Childs restaurant at about 2 A.M. for something to eat, and you should have seen the variety they ordered. One girl had stewed phubarb only and one man ham and eggs. Houdini ate a ham sandwich and I think all took coffee. When the party split up six of us got into one taxi. Dr. Wilson, Houdini and I were on the rear seat, Mrs. Houdini's sister and the stenographer on the jump seats and

Mrs. H. in her husband's lap. As we drove through Central Park we saw thousands sleeping on the grass that hot night. But Dr. Wilson and I had an electric fan in our room and we sat up talking till all hours.

Next morning we were up at seven and had an early breakfast, as I had to be at the Grand Union Hotel at Madison Avenue and 32nd Streets at 9 o'clock to take the bus for Boston. It was a beautiful ride as the country was looking its loveliest. In going through cities like Hartford and New Haven our route lay not in business districts, but by the most attractive residence quarters. We stopped for dinner at Hartford and reached Boston shortly after dark. A great time. Too good for me, too good for me.

15-155

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Prove to be a lot of hoodlums that keep him in a rage;

And they try to swipe the chafing-dish and monkey with the clock, And manipulate the accidents till

there's one that won't walk. All his newest tricks he knows they've seen a dozen times over.

By a fellow with a sidebow drummer at the door. They receive his choicest and best with a patronizing smile. And declare some local amateur has got him skun a mile. That isn't magic—that's tragic. Then at last there comes a season when there's nothing ever wrong, And the billows of prosperity keep rolling right along.

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Mrs. H. in her husband's lap. As we drove through Central Park we saw thousands sleeping on the grass that hot night. But Dr. Wilson and I had an electric fan in our room and we sat up talking till all hours.

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## TWENTY-FIVE HOURS IN NEW YORK

By Quincy Kilby

You may remember that two years ago I wrote up my Fifty Days in Europe. Well, I've just had Twenty-five Hours in New York that belong on the same bookshelf.

On the evening of Friday, June 5, the Society of American Magicians held their 21st annual dinner at the Hotel McAlpin, and I was there as guest of their president, Houdini, in my opinion, the greatest magician who ever lived. From the time I left my house till I reached there again I was his guest, and it was too good for me, too good for me.

Let me acknowledge that every minute I was gone, excepting for the big night on the water, it was hot, blasted hot, cruel hot, hot with a big 'D', and the only thing I could do was to let her sizzle and forget it. I went by the outside line to New York, through the Cape Cod Canal, fortunately having the companionship of my friend, Fred L. Black, his wife, and their nine-year old daughter, Joyce. Mr. Black is one of Henry Ford's right hand men, part of his duties being the management of his publishing business. He is also a writer and it was through our mutual knowledge of and interest in the Booth family and the assassination of Abraham Lincoln that we were brought together and it was Houdini who did that.

We left India wharf, Boston, 5 p.m. and as soon as we were out of the harbor, went in to dinner in order that we might be all through before reaching the canal. The water was perfectly smooth and the moon was almost at its full, tho we did not need that until we reached Buzzards' Bay. It was ten minutes of eight when we entered the canal, which seems like a narrow river with raw sandy sides. The land to the eastward is quite low and flat, tho to the west, it is more hilly. We soon passed through an open bridge whose sides rose as we approached and we were greeted by the honking of many automobiles which raced with us along the road that parallels the west bank, tho they didn't have to speed much. A lively boy could have equalled our pace for a while at least.

We were about an hour going through the canal and it was quite dark when we passed through the railroad bridge and the highway bridge into Buzzards' Bay, going quite near the former residences of two famous Americans, Joseph Jefferson and Grover Cleveland, the former of whom I knew, the latter I voted for.

Mrs. Black and the daughter went to bed, then Fred and I sat out of the wind and talked and talked and talked. The next morning we rose early to find ourselves approaching New York in an atmosphere so foggy that we couldn't see the sky-line. So we went to breakfast and didn't even see the Statue of Liberty.

At half past eight we landed and Mr. Black took his family to their hotel and I was met by Mr. Collins. If you've seen Houdini on the stage you've seen Collins, for he is the assistant highly decorated with gold bullion who stands close to the cabinet when the great mystifier is making one of his marvellous escapes. He hailed a taxi and accompanied me as far as the Hippodrome, where he left me to prepare for the matinee performance, as my host was still working there, on his seventh week since the first of February. I continued up Eighth Avenue, through Central Park, and so on to 118th St., where at 278 I was made welcome and shown to a spacious double-bedded room on the second floor with a great big bathroom attached. I

found that my host had gone to meet at the railway station Dr. A. M. Wilson of Kansas City, who for 27 years has edited the Sphinx, official organ of the Society of Americans, a man of about my own age, with whom I immediately formed a permanent friendship. He and Houdini arrived shortly and then I had a chance to look over the latter's wonderful library. He has the greatest collection of books on Spiritualism and Psychical Research, and one of the most important theatrical libraries. The subject closest to his heart today is the showing up of fraudulent mediums, as he thinks they do a great deal of harm and drive many people to insane asylums. His own secrets he intends to have die with him, as he feels that in the hands of unscrupulous persons they might be used to work great harm. His house is packed with books, manuscripts and pictures, and he is constantly adding to his holdings.

We gravitated to the room he uses for an office and were soon joined by a few choice spirits who had been invited to luncheon. Fred Black came first, and after him T. Nelson Downs, the King of Coins, who is acknowledged the best exponent of palming in the world; and Frederic Eugene Powell, Dean of American Magicians, seventy years old, and still at it; R. seventy years old, and still at it; B. society; Frank Ducrot, the largest dealer in magical accessories in the country; and Theodore Hardeen, who is Houdini's brother and a well-known magician himself. In the dining room we found Mrs. Houdini, her sister and her niece, who is the conjuror's stenographer. We were a merry party, and had a fine lunch, after which we adjourned to the yard and had a photograph taken.

Then we took taxis and went to the Hippodrome. Nelson Downs entertaining us as we went along by picking coins out of nowhere tho we could see his hands were absolutely empty. At the theatre we found Mrs. Black and Joyce and all took seats in a large private box and saw a great show. Houdini's act included his great Needle Trick, in which he swallows several papers of needles and a long piece of thread and afterward has a man take hold of the thread and pull, bringing out all the needles strung along the thread. I don't see how he does it and don't in-

tend to try it myself. He did a few tricks to amuse the children and finished by escaping from a straitjacket in full view of the audience. The first time he attempted that feat it took him a full hour and a half and he suffered a great deal of pain during that time. This particular afternoon he freed himself in less than two minutes. Then he answered the questions put to him by the audience as the subject of Spiritualism and his work was over for the afternoon.

We saw the rest of the performance and then Dr. Wilson and I went to the house to cool off and change for dinner. We took a taxi to the Hotel McAlpin, where at the roof dining room we found 300 guest assembling. The Houdini ladies had arrived and with them I found a lady with whom I had been in the same company 40 years ago. We had much to talk about. Then I met Madame Adelaide Herrmann, the widow of Herrmann the Great, and I had known her a good many years too. It was 51 years ago that she married him, and she is still very beautiful, very shapely, with the darlinest bobbed white hair and a lovely smile. She was born in Belgium, her maiden name being Scarcez, and moved very soon to London, where she learned dancing, coming to this country in 1869. Going home a few years later, she returned in 1874 with five other girls, who constituted Prof. Brown's Velocipede Troupe, the professor himself riding the first high-wheel bicycle I had ever seen (they spelled it

bicycle on the bills) while the girls rode what were afterwards known as bonehakers. If you go to the library and look in the History of the Boston Theatre you will find a picture of Adelaide Herrmann and her velocipede. And today she is a magician and a clever one. Having the secret of eternal youth she would rather perform than not and no season is too long for her.

There was a Guest of Honor table and I sat between Dr. Wilson and Dean Powell, with Madame Herrmann next beyond the Doctor and Nelson Downs the other side of the Dean. Other notables included Prof. Brander Mathews of Columbia University, Don Seitz of the New York World, Martin Beck, ex-president of the Orpheum Circuit, the treasurer of the Famous Players, as well as several, whose names I did not catch. Houdini presided, but as soon as he had seen the dinner well started he had to hustle back to the Hippodrome. The shipping department of Gimbel Brothers' department store had constructed a packing case from which they defied him to escape without aid. As soon as he reached the theatre they proceeded to nail him up in the box in which they had bored a few augur holes for ventilation. After it was securely fastened they bound the box with strong ropes, fore and aft, over and under, right and left, then his assistant drew the curtain around the box, the orchestra played and the audience waited. Can you imagine such an episode? Its like was never known in the world before. Three hundred guests sitting at dinner while the presiding officer was several blocks away, securely nailed in a packing box, with an immense audience waiting the outcome breathlessly.

Well, he succeeded. Of course he did. He always does. In ten minutes the curtain was drawn aside and Houdini stood there smiling. The box was still intact, still nailed up, still roped as before. "How does he do it?" Ask someone else who doesn't know.

Before the dinner was over he was back again and as soon as the last ice was eaten and the last demi-tasse drunk there were several short speeches. My own offering was this:

**Conjuror's Complications**  
Constant complications come in every conjuror's career,  
That conspire to keep him crazy or uncomfortably queer,  
As, for instance, when his levitation apparatus sticks,  
Or the Sunday papers give away his most exclusive tricks;  
When assistants show up ossified or spoiling for a fight,  
Having taken in the town between the matinee and night,  
And they quarrel with the stagehand when they spot him in the wings,  
And upset a table, spill the cards, and tangle up the strings.  
That isn't magic—that's tragic.  
When because of heavy storms his train is seven hours late,  
And he has no time for eating as the show begins at eight.  
Then he finds they've left the wardrobe trunk with everything complete, and he has to work in borrowed suit, with baggy knees and seat.  
When the yep who juggles props says, "The canary birds is froze",  
And the old gray gander's pretty near to turnin' up his toes,  
And the rabbit's gettin' mangy," but decidedly the worst  
Is, when asked about the goldfish he declares they died of thirst.  
That isn't magic—that's tragic.  
When the citizens' committee he invites, upon the stage  
Prove to be a lot of hoodlums that keep him in a rage;  
And they try to swipe the chaffing-dish and monkey with the clock.  
And manipulate the band, till there's one that won't march.  
All his newest tricks they reveal they've seen a dozen times before.

By a fellow with a sidebow as a drummer at the...  
They receive his choicest tricks with a patronizing smile,  
And declare some local amateur has got him skunk a mile.  
That isn't magic—that's tragic.  
Then at last there comes a season when there's nothing ever wrong,  
And the billows of prosperity keep rolling right along.

His assistant is perfection now in everything he does,  
And the critics all proclaim his art the greatest ever was.  
In Chataquas or in showshops he has nothing but success,  
And the audiences don't see how he does it—and can't guess,  
Every matinee and evening house is crowded choc-a-block,  
And he finishes the season with a fortune in his sock.

That isn't magic—that's a dream.  
I was much pleased with the reception of these verses, for three different magazines asked to publish them, the Sphinx, the M. U. M., and the Showman, and with becoming modesty, in my simple, girlish way, I gave a copy to each.

After dinner we adjourned to a hall equipped with a stage and saw an exhibition of magic by some of the world's greatest performers, all on their mettle because they were before an audience that was extremely wise. The Zancigs did their mind-reading act, the same that Sir Arthur Conan Doyle describes in one of his books, believing it to be genuine thought transference. But it isn't anything but a trick and that is all the Zancigs claim for it.

Downs did his marvellous palming while Powell, Baker and a lot of the others showed their skill. Powell, by the way, tells me he once played in Eastport years ago. The closing performance was by Richard Davis, who had not shown in New York before, tho he is known all over the western country and has even played four towns in Alaska. He was handicapped by not being able to secure his regular assistant, but Sam Bailey, the magic dealer, whose place is in Cambridge, kindly stepped into the breach, and Davis scored a real hit, receiving true praise from people whose praise means much.

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Mrs. H. in her husband's lap. As we drove through Central Park we saw thousands sleeping on the grass that hot night. But Dr. Wilson and I had an electric fan in our room and we sat up talking till all hours.

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VENBER SATURDAY, NOVEMBER 6, 1926

# TALES ABOUT HOUDINI REFUTED BY DR WAITT

## Boston Friend of Magician Suggested Some of His Tricks—Close to Him Since 1900

The statement made yesterday in Nashua, N. H., by an undertaker there that he gave Houdini his start at Fall River in 1901 was characterized as "preposterous" this morning by a man who knew the magician for years as a personal friend and suggested some of the tricks by which he became famous.

Dr. Joseph E. Waitt, for many years a dentist at 66 Huntington av., now retired and living at 4 Mt. Warren pl., Roxbury, has seven volumes of "Houdinians" clippings, personal letters, programs, posters, covering all the successes of the magician since 1900.

The claim made in Nashua that Houdini started his career at a theatre in Fall River in 1901 is refuted by Dr. Waitt from his personal experiences. Houdini was displaying his abilities in public, he says, as early as the Chicago World's Fair in 1893, and he himself made his acquaintance in Boston at Keith's Theatre in 1900, commencing a friendship which lasted throughout Houdini's lifetime. In 1901, Dr. Waitt shows, Houdini, instead of being in Fall River, was playing to large audiences in London, Leipzig and Essen.

Dr. Waitt went to the Charles-st Jail and secured from Sheriff Bradley a pair of Marlin bottle handcuffs, from which Houdini escaped with his usual ease. Sheriff Bradley presented the handcuffs to Dr. Waitt and he still has them in his possession. Acting as "committee" on that occasion, Dr. Waitt became acquainted with Houdini and became a warm personal friend.

Some of the devices the magician used in his tricks were made in Dr. Waitt's office on Huntington av. Other stunts of his were performed at gatherings arranged by Dr. Waitt, and the doctor suggested the hamper trick and other puzzlers which Houdini later produced on the stage.

Houdini later displayed his uncanny powers in Boston at private gatherings at the Boston Athletic Association and the Algonquin Club. His famous coffin trick was performed in that way at the B. A. A. when "Phil" Hainz, head of the National Casket Company, a classmate of Dr. Waitt in the Roxbury High School, had the idea that he could stop Houdini.

He screwed him into the coffin, but Houdini walked out in a few minutes. Then came the successes, Houdini playing 20 weeks in London at the Alhambra, in 1901, and going from there to Leipzig and Essen, Germany.

Dr. Waitt especially resents the description of Houdini as "a pimply faced little fellow of Hebrew extraction," and has photographs of him taken in 1900 to show him as a clean-faced, good-looking young fellow, with an equally attractive wife.

In answer to the charge that Houdini in Fall River could not write and was otherwise uneducated, made yesterday in Nashua, Dr. Waitt states that, on the contrary, as early as 1901 Houdini spoke 12 languages, and that wherever he went afterward in a foreign country he learned the language and addressed his audiences in their own tongue.

### Supervised Handcuff Trick

Dr. Waitt saw Houdini do the Hindu needle trick at the World's Fair in 1893, and learned that before then he had been playing the small towns of the Middle West. He made his acquaintance, however, in January, 1900, when Houdini for the second time was at Keith's Theatre, Boston. At that time William Bryant, dramatic editor of the old Boston Journal, was assistant manager of Keith's Theatre, and asked Dr. Waitt, who had been interested in magic from his boyhood, to supervise the handcuff trick which Houdini was to play at the theatre.

### Great Triumph in Russia

In 1903 he was in Russia, where Prince Sergius, then head of the police, fastened Houdini, stripped, into a transportation car used for taking criminals to Siberia. Houdini walked out smiling, and Mrs. Houdini was presented a wonderful jeweled brooch, while Houdini, although a Jew, was given official permission to appear in any city in Russia. At that time, although Houdini had not spoken Russian before, he learned the language in time to use it in talking to Prince Sergius.

Triumphs in many other cities of the world followed, and Dr. Waitt has columns of foreign and American posters, and programs advertising his performances in many languages, with personal letters written to him by Houdini on his travels.

A striking fact related by Dr. Waitt is that no matter where Houdini was in the world, on his mother's birthday he was with her. Once he came back from Australia to be with her on her birthday, and more than once he returned from Europe, only to take a steamer back again on the day after her birthday. Not once did he miss this occasion.

Dr. Waitt scouts the theory that Houdini performed his tricks by any occult power. It was trickery, he says, but of a class peculiar to Houdini; only he knew how he did it, but there was a way in which his marvels were performed. On one occasion Houdini went to Dr. Waitt's office on Huntington av. and worked from 10 a. m. until after 5 p. m., perfecting an ingenious instrument by which he calmly and smilingly emerged from a glass box fastened with bolts which had padlocks in them so that they could not be turned.

# HOUDINI DIVIDES LIBRARY WORTH \$500,000, IN WILL

## Widow Gets Part—Others Go to Psychical Society and Washington

## RESIDUE OF ESTATE AMONG RELATIVES

### Mrs. Houdini First of Six —Sister and Brothers Also Benefit

(Special Dispatch to The Herald)

NEW YORK, Nov. 11.—Harry Houdini's private safety deposit box in the Lincoln Trust Company here was opened today under a court order. A will was found which contained no intimation of the size of his estate, but which left most of it to his widow, his brothers and a sister. In the afternoon the will was filed by representatives of the safety deposit company at the surrogate's court.

It was said by Bernard M. L. Ernst, Houdini's attorney, that most of the magician's fortune had probably been invested in his library, estimated to be worth \$500,000. The books are to be divided among the Congressional Library at Washington, the American Society for Psychical Research, and Mrs. Houdini.

### NO CLUE TO TRICKS

Nothing developed when the box was opened, it was said tonight, to determine definitely whether the papers it contained included explanation of the tricks which for many years have mystified even other magicians and which remain wholly unexplained. The remaining documents will be examined in detail later.

The will, which was executed July 30, 1924, closed with the words: "For my dear wife, Mrs. Houdini (Houdini's original name) after his signature. It provides for the payment of his debts and funeral expenses and directs that the Machpelah Cemetery Association, Queens, receive \$1000 for the perpetual care of the lots where he is buried beside his mother. No other member of the family is to be buried there, the will stipulates.

Houdini's widow, Mrs. Wilhelmina Rahner Houdini, receives all household effects, jewelry, ornaments, trophies, silverware, personal effects, oil paintings and his entire dramatic library.

### REQUEST TO "HARDEEN"

His "new mysteries and illusions" and the accompanying paraphernalia, are given to his brother, Theodore Franz Weiss, known professionally as "Hardeen." It is provided that they are to be destroyed upon his brother's death.

The American Society for Psychical Research is to receive Houdini's collection of books, pamphlets, letters and the like, relating to spiritualism, occultism and psychical research.

His entire library and collection of programs, except his dramatic library and the collection referred to above, is given to the Congressional Library at Washington, provided the gift is accepted and is permitted to be known as "The donated library of the late Harry Houdini," or by "some other like suitable designation."

If the Congressional Library refuses to accept the gift and the attached condition, it is to go to the New York Public Library with the same stipulation. If the New York Public Library declines to take it, it will then revert to his widow to dispose of.

Three of Houdini's assistants, Franz Kukel, James H. Vickery and James O. Collins, get \$500 each and the Society of American Magicians receives \$1000.

### SIX BENEFICIARIES

The residue of the estate, real and personal, is left in trust to the Bankers Trust Company, which is to convert it into cash and invest the money in first mortgages on approved real estate in Manhattan. The income of the trust fund thus created is to be paid every six months, in equal shares, to six beneficiaries, the first of whom is his widow.

Another sixth goes to his brother, Nathan Joseph Weiss, during his life time, but none is to go to any of Nathan's children. His brothers, William

Godfried Weiss and Theodore Franz Weiss, receive like shares, which go to their issue. The remaining shares are left to Dr. Leopold Davis Weiss, another brother, and his sister, Carrie Gladys Weiss, during their lifetime.

It was provided that the share to be paid Houdini's brother Theodore, and his issue, be given "upon the express condition that the surviving children of my said brother shall have been confirmed according to Jewish law and traditions (orthodox or reform) or shall have been so confirmed within three months after my death." Houdini's widow is to determine whether the condition has been satisfactorily fulfilled.

## WOULD ACCEPT TERMS

### Librarian of Congress Would Welcome Houdini Bequest

(Special Dispatch to The Herald)  
WASHINGTON, Nov. 11.—Herbert Putnam, Librarian of Congress, declared tonight there was no question that the congressional library would be willing to accept Harry Houdini's literary collection under the terms said to be stipulated by him in his will.

Mr. Putnam has received no direct information concerning the bequest, although newspaper reports have said Houdini's books were coming to this library.

"I shouldn't have any question of it," said Mr. Putnam tonight, when asked if the terms would be accepted. He added that he knew the collection only by hearsay but understood it was remarkable.

"When a man who has the interest and very great sincerity Houdini had and sufficient means also, devotes himself to research for such matter in which at the time there is not much competition it stands to reason that he must gather material of great interest," Mr. Putnam said.

# Houdini, Son of an Obscure Rabbi, Won World-Wide Fame

"Greatest Showman of His Time," Says Friend, by Work, Sincerity and Ability Made His Name Famous in Most Countries of the Globe

By William Johnston

The death of Houdini brings to my mind a curious incident that occurred last June. Howard Thurston gave a dinner to his fellow magicians in his Beechhaven villa. There were to have been twenty-two at the tables—fourteen at the big table, eight at a smaller table. When dinner was ready one of the guests had not arrived.

We sat down thirteen at the big table. One of us was Houdini. Within six months Houdini, strong, vigorous, clean living, in the prime of life, was dead.

We joked at the time at the superstition, Houdini scoffing, of course. He believed in no superstitions whatsoever. To him there was nothing supernatural. Spirit mediums, palmistry, numerology, astrology to him were all bosh.

Many were the arguments that Houdini and I had over the lunch table on such subjects. For years I had been familiar with his marvelous work on the stage. In my library are many of the interesting books he has written. I had known him casually for many years, and after he became editor of the Red Magic Section of the Sunday edition of The World there was hardly a week when he was in the city that we did not spend hours together.

For a world-famous celebrity he was singularly unassuming. Off-stage he was always carefully—almost stolidly dressed. He never resorted to extravagance in clothing to attract attention to himself, as is the custom of many theatrical folk. Yet there was distinction in his strong, rugged face that made people who had seen him on the stage or had seen his pictures remember him. Once, I recall, as we came out of the Martinique, where we had been luncheon together, as we shook hands and parted, an old man, who was passing grasped me by the arm. "Tell me," he said, all excitement, "wasn't that the great Houdini?"

When I told him it was, he seemed to experience a pleasurable thrill at the mere sight of the great conjurer. The three things that stood out in Houdini's character were his sincerity, his loyalty, and his generosity. He was the implacable foe of all charlatans who endeavored to dupe the public.

There came to this country a year or two ago a handsome young Spaniard, Armaguallo, who professed to have the power of seeing through metal. Houdini and I were invited to see him at the office of the Society of Physical Research. He gave a truly marvelous performance. He told the time through the apparently closed lid of a hunting-case watch. He read printed matter enclosed in a metal box.

A few days later Houdini came into my office and duplicated the performance. It was simply a trick of legerdemain.

"I told the young man," said Houdini, "that if he would announce his performance as legerdemain I would not expose him, but if he persisted in professing that he accomplished his feats by supernatural power I would have to tell the public how it was done."

Yet the young Spaniard had fooled some of the greatest scientists in the world and had numerous letters from celebrities of several countries endorsing his performance.

Houdini was very charitable. At his funeral one of his friends told that whenever he encountered a crippled beggar he always stopped and taught the beggar some simple feats of magic.

"Now," he would say, "you need no longer be a beggar. You can earn your living as a magician."

A side of Houdini that he kept carefully from the public was his happy domestic life. Years ago, long before he had a reputation, when he was a mere tyro in magic, he gave a magical performance one evening at a club. He was endeavoring to do the water-in-wine trick, which is done with acids. He accidentally spilled some of the acid on the dress of a young girl, Beatrice Rahner, who was sitting in the front row, ruining it.

"You'll have to get that girl a new dress," his mother told him. "You buy the material and I'll make it for her."

This led Houdini to call at Miss Rahner's home to make the necessary

arrangements and by the time the new dress was ready for delivery the acquaintance had ripened into love, and their marriage followed shortly.

For 34 years Mrs. Houdini has been her distinguished husband's constant companion, assistant and inspiration. She has travelled all over the world with him, appearing on the stage with him, constantly watchful for his welfare in some of his miraculous feats, where an instant's delay in the carrying out of the plans might have meant serious disaster to the magician.

Although Houdini's widest fame was won through his "escape" feats, from handcuffs, from submerged boxes, and through his innumerable exposures of the tricks of spirit mediums, there was no phase of magic in which he was not an adept.

Often, as we lunched together, he would do some card trick with surprising dexterity, or would perform some sleight of hand trick as skillfully as if he had been in the habit of doing them every day.

When I once complimented him on his versatility he said simply:

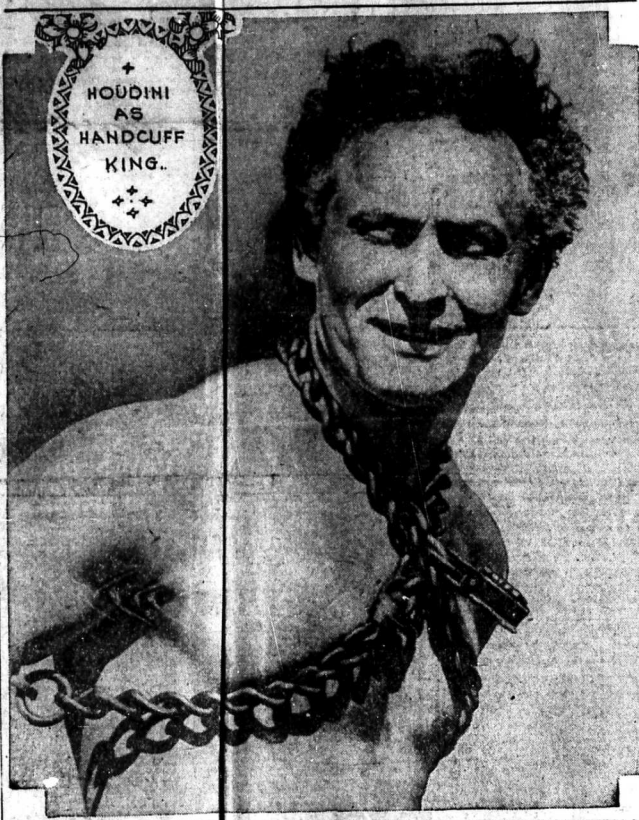
"I have performed every known feat of magic from the smallest to the greatest."

There is no doubt that this is true. When he reached the height of his ambition a year or two ago, and had his own magic show on Broadway for a successful run, part of his program was a reputation of the tricks used by magicians in bygone days.

A student of the history of magic, he had collected a large library of the literature of magic, containing many rare volumes, and few persons were more familiar with magicians of the past and their feats than was Houdini.

Yet he was always eager to hear about new stunts. The surest way to get an audience with him was to tell him you had a new trick. He immediately wanted to see it and learn how it was done.

One night when he was at the New York Hippodrome, just about ten minutes before it was time for him to appear in his act, word was brought to him that a young man with a new trick wanted to see him. Houdini's movement of the pulse could be de-



bounded out of his dressing room to meet his visitor.

"What have you got?" he asked eagerly.

"I can stop the beating of my pulse at will."

"Let's see you do it," commanded the magician.

The young man extended his arm. Houdini felt his wrist. His pulse was beating normally.

"Now watch," said the visitor.

Houdini felt the wrist again. No movement of the pulse could be de-

tected.

"Do it again," said Houdini.

The young man complied, beginning to feel triumphant that the trick was baffling the great master.

"Take the handkerchief out from under your arm," said Houdini.

He never had seen the trick before, but his logical mind reasoned that the easiest way to stop the pulse beats would be to apply pressure to the artery. He suspected that the effect was produced by a pad under the arm, and sure enough it was.

His attacks on the methods of spirit mediums were not due to any disbeliever in an after life. On the contrary he was a firm believer in life after death and confidently looked forward to meeting his mother in the hereafter. But he regarded the work of mediums as the cruelest sort of fraud, an illicit trade that took advantage of persons recently bereaved.

He was an adept himself at all the familiar tricks of seances and could do state writing, ring bells, read sealed messages as cleverly as any

professional medium did.

His travels as a professional magician had taken Houdini into many lands and had brought him into intimate contact with all classes of people. Kings, Princes and Presidents had marvelled at his magic. Once, a few years before the great war, Mr. and Mrs. Houdini spent three days at the late Czar's palace as his personal guests. There was a strong feeling at the time against the growing power of Rasputin, and some of the superstitious in court circles, impressed by Houdini's powers, made a proposition to him to remain in Russia and become the court magician. The late King Edward of England was one of his admirers and frequently visited his dressing room when he was playing in London, where they would entertain each other with card tricks, at which the King was an adept.

Stodious and serious-minded though Houdini was, he had a keen sense of humor. One of his specialties was the intricacies of knots. From the Davenport brothers, of spirit-medium fame several decades ago, he had learned all that was to be known about untying himself from carefully knotted ropes. One night in his dressing room at the Hippodrome he struggled for nearly five minutes with a made-up tie, trying to adjust it to a stiff shirt and collar, for in his act a few minutes later he had to slip off collar and tie quickly.

"I'd think," said a friend who was present, "you would tie yourself a nice bow."

"It wouldn't do," said Houdini quickly. "I have too much trouble with knots."

Houdini's real name was Weiss. He was born in Appleton, Wis., in a family distinguished for its learning and piety rather than its wealth. His father started the first synagogue in the town, in a room over a store, but later became prominent in rabbinical circles. Houdini, in later years, dedicated one of his books "to the memory of my father, Rev. M. S. Weiss, Ph. D., LL. D., who instilled in me love of study and patience in research."

Throughout his life he retained high veneration for his parents and the friendliest relations with his brothers.

Once as we sat talking about the wonderful and varied experiences his busy life had brought him, I asked him what particular thing that had happened to him had given him the greatest thrill.

"My father," he said, "was a rabbi, and rabbi do not accumulate much money. As my father lay dying he turned to my mother and said, 'I have little of this world's goods to leave you, but, never mind, our son Harry will keep your apron filled with gold.'"

"Some years after his death I was in London when an offer of \$1,000 a week to appear in New York was

cabled to me. It was the biggest salary I had at that time ever received and I cabled an acceptance, adding the proviso that the salary should be paid in gold. At the end of my first week in New York I went home to my mother. 'Mother,' I said, 'hold out your apron.' She did so, and into it I poured \$1,000 in gold. And that was the greatest thrill of my life."

When he was a mere youngster essaying to become a professional magician, the books of Robert Houdin, the great French conjurer, were his textbooks. When he came to choosing a stage name a fellow player suggested that if he added "H" to the name Houdin it would mean "like Houdin," and Houdini he became.

He may have been influenced, too, in his choice of a name by his remarkable resemblance to his famous predecessor. Portraits of the two at about the same age show they had heads shaped much alike and features in common.

In later years when Houdini began his researches into the history of magic he was deeply chagrined to find that his idol had clay feet. Some years ago he published a book, "The Unmasking of Robert Houdin," in which he wrote:

"My investigations brought forth only bitterest disappointment and added to disillusionment. Stripped of his self-woven romance Robert Houdin stood forth in the uncompromising light of cold historical facts as mere pretender, a man who waxed great on the brainwork of others, a mechanician who had boldly fished the inventions of the master craftsmen among his predecessors."

This book of Houdin has a place of it own in magic. In it he traces the origin of many of the tricks of legerdemain and conjuring in use on the stage to-day, illustrating it with many quaint playbills and pictures from his collections.

He had the greatest respect for his own profession. He believed that magic, besides entertaining people, was of service in quickening their wit and teaching them to think for themselves. Some years ago he organized the Society of American Magicians and remained its President until his death. Through this society he constantly labored to keep the work of professional magicians to a high standard and to emphasize the sharp dividing line between those who delude the public by professing supernatural powers and the honest conjurers who announce that their performances are all house pocus.

Houdini, admitted by his fellows to be the greatest magician and the greatest showman of his time, by his painstaking work, his sincerity, his ability, made his name known throughout the world. He won for himself high renown in scientific circles as an honest and capable investigator. An article by him on magic is in the Encyclopedia Britannica. More than that, he had the esteem and love of all who knew him. In the eyes of the great American public, he was its most loved entertainer, a magic figure to which the public persisted in attributing the supernatural powers at which he himself perpetually scoffed.



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He was acclaimed by his fellow-magicians as the greatest of his profession. He was president of the American Association of Magicians and was internationally famous as the world's greatest master of mystery.

Houdini has escaped from every kind of confinement police departments all over the world had been able to devise.

He had easily freed himself from any and all handcuffs put on him. He had walked out of double-locked cells, had freed himself from heavy packing cases nailed by carpenters and tied securely by sea-going sailors.

### VANISHED THROUGH BRICK WALL

He had vanished through solid brick walls, sawalowed needles only to bring them up again threaded. Right here in Boston, he had freed himself from a strait-jacket while suspended over Washington street from a flag pole, while thousands watched.

Also, he got out of prison chains while tied in a sack under water in the Charles river.

He was born in Appleton, Wis., April 6, 1874, the son of the Rev. Dr. Mayer Samuel and Cecelia (Steiner) Weiss. His name was legally changed to Houdini. He was educated in the public schools.

He was married to Wilhelmina Rahner of Brooklyn, N. Y., on June 22, 1894. He began as a trapeze performer in 1892. He had made several tours of the world, performing before many rulers and notables.

He was the inventor of a diving suit. He was president of the Weelawken Street Corp., the Film Developing Corp. and the Houdini Picture Corp. He was awarded a prize by the Australian Aeronautic League in 1910, as being the first successful flier in Australia.

In more than 30 years as a professional mystifier, he had four close calls of death, and in no case did magic help him to survive, he said. Luck came to his rescue when all his resources failed. He had faced death thousands of times.

Since the days of his boyhood in Appleton, Wis., when he first practiced escaping from binding cords—and learned the tricks of his trade, he had resolved to have his technique buried with him.

**OFFERED MUCH MONEY**  
Rich friends of imprisoned criminals had offered him large sums of money to tell them how jails could be broken. But he said that he gave no correspondence courses for escaping convicts.

He had boasted that he could expose spiritualism and the tricks of

fakers who practised "magic" to fleece the mentally suffering. He maintained that there was not a trick done by mediums he could not duplicate if they would let him see them do it once.

Houdini claimed that every feat he ever performed could be blue-printed. Every stunt of his, he declared, was in accord with laws of physics and chemistry, with his own ingenuity and the limitations of the observer thrown in.

Houdini had become involved in several suits through his attempts to expose spiritualism. He attacked the genuineness of Margery, a famous Boston medium, whom the committee of the Scientific American had been investigating.

### OFFERED \$10,000 FORFEIT

Margery is Mrs. Le Roi G. Crandon, wife of a Boston physician. Houdini reproduced some of the tricks with which he says he caught Margery at the seances of the Scientific American committee. He offered to forfeit \$10,000 if he could not detect and expose the manifestations claimed by the Crandons to be authentic.

Prof. McDougall, Harvard psychologist, had criticized the magician's attacks against Margery's spirit seances. Houdini expressed the wish that a committee judge the merits of his claims against those of Margery and McDougall.

The controversy began about two years ago, when Margery submitted her claim to a prize offered by the Scientific American for any one who could prove authentic communication with departed spirits.

Both Houdini and Prof. McDougall were members of the committee named to judge the merits of Margery's claims. Early in the seances Houdini began to question Margery's methods, and at one time set a test which the spirit medium herself admitted was too much for her.

Charles G. Keene, president of the city council, has asked the Suffolk court to discharge him as co-defendant in a suit for \$25,000 brought by George B. Cutter, lecturer on spiritualism, against Houdini.

Several weeks ago, while Keene was acting mayor, Houdini came here to fill an engagement at the Majestic Theatre. He put up \$10,000 bonds of the city of New York with Keene, as guarantee to duplicate by trick anything which spiritualistic mediums maintained came from the spirit world.

Cutter brought suit against Houdini, alleging a conspiracy to discredit him. When he learned that Houdini had pledged the money, he asked his counsel, Atty. Samuel L. Ballou, to attach the bonds.

When Houdini left the bonds, he obtained a receipt, with the understanding that when Houdini or his representative presented the receipt, the bonds should be delivered. Houdini sent an agent to Keene's office and secured the bonds. Keene was named as trustee in the suit. Keene now says that he had no credit belonging to Houdini when the trustee process was served.

Houdini, early this year, was sued for \$10,000 by the Rev. Dr. Fred A. Wiggin of Brookline, a minister of the spiritist, dailistic denomination, who charged slander and libel. Julia Bauer and Al Smith were named as co-defendants with Houdini.

## MEDIUM'S TRIBUTE

Mrs. L. R. G. Crandon, whose alleged psychic powers have attracted international attention and considerable controversy, expressed sorrow when informed at her home last night of the death at Detroit of Harry Houdini, with whom she had had many scientific differences.

"We are sorry to hear of the passing of Houdini," she said. "He was a virile personality of great determination and undoubted physical courage. We have entertained him and our personal relations with him, in this house, always had been pleasant. At other times and places we have had our differences."

"He had sat with us four times and his behaviour here was a pleasant contrast to that of certain men high in academic circles. From the point of view of the psychic science, his passing is a serious loss. Wherever he went he created an interest in psychic matters."

gician's code of ethics not to play cards. One night, however, we were in the Sherman Hotel here and Harry said to the boys: 'Come on, let's have a game of cards.' He shuffled and dealt: The first man picked up four aces; the second, four kings, the third, four queens, but Harry had reserved for himself a straight flush."

The boy was apprenticed to John Panauer, a locksmith who had a shop in the next block from the Weiss home, according to L. J. Marshall. It was there that he learned his skill at picking locks which baffled millions. He went to turning school to Herman Koehler, formerly of Appleton and now an instructor in fencing at West Point, and learned his first lessons in mastering his uncanny lumber body.

Harry ran off with a circus when he was a little fellow, much to the distress of his mother, who was a God fearing woman and didn't want her boy to get into bad company.

The family moved to Milwaukee in 1886, when Harry was 12 years old. It was from there that he joined the "ten-twenty-three" shows, doing a slight of hand act.

**OFF TO EUROPE.**  
"I remember when he went to Europe over thirty years ago," Mr. Lyons said. "The French government wanted him to use his efforts to induce desert tribes of Algeria to submit to their rule. He was not interested in making money, but he had the enthusiasm of a young man, eager to show the world what he could do. And he showed them."

Mrs. William Montgomery, in whose home he had used to play, insists that Harry was a good boy, that he wouldn't have picked a pantry lock to get a piece of pie. The chances are the boy wouldn't have had to pick a lock to get sweets in the Montgomery household, for "we used to make over him a good deal," she said. "But he wasn't an unusual child."

Harry and his brother, also a magician who went by the name of Hardin, dined with Mrs. Montgomery on the magician's last visit to Appleton twenty-four years ago. At that time Houdini had 1,900 diamonds he used in one of his tricks.

"His brother told me that although he knew every movement Harry made in his tricks, he couldn't do them. I guess it is true that whatever secrets he held will be buried with him."



# Tributes to Houdini

h the passing of Harry Houdini magio  
most her ablest, most sincere and most  
diligent champion. His every  
thought and his every waking hour were  
devoted toward the regeneration of am  
long since recognized as effete. His  
faith in himself, faith in the  
many of those things eternal, faith  
the comic and universal trend and

As a showman, he stood unequalled and his ability to advertise himself and his work. He was the admiration of everyone.

Houdini was the greatest magician of his time and maybe of all times. He was absolutely unique, as his stunts were his own and not redecorated from some other thing some one else had done. Whether it was a trick or an artifice, he had the ability to escape from various sorts of objects which no one else has been able to duplicate and which may die with him. He was head of the principal magical organisation of England, as well as of this country. He was the leading authority on magic literature and had the right to be famous in the world.

His death removes a great and useful scientist, and he was honored without impairment of the qualities of mind and soul that endeared him to his countrymen of the stage and his unnumbered admirers in front of the footlights.



# Tributes to Houdini

His death removes a great artist, a useful scientist, and he was both without impairment of the qualities of body and soul that endeared him to his audience and the stage and his unnumbered admirers in front of the footlights.

## Houdini Is Buried

accordance with his wishes, Harry Houdini, the famous magician and escape artist, was buried November 8 from the Clubhouse, West 14th street, New York. The various magical and theatrical organizations to which he belonged paid him tribute.

Funeral services were held at the Mount Carmel Cemetery, Cypress Hills, in accordance with the magical request that he be buried at the side of his mother and that he be placed in his coffin. Bernard Drachman and Rabbi B. Bernard officiated at the Elks' Club. Brief eulogies were delivered by Haskell, representing the Jewish Guild, and Harry Chesterfield, secretary of the National Vaudeville Artists. Ritualistic services were conducted at the St. Cecilia Lodge of Masons of the Society of American Magicians. The honorary pallbearers were E. F. J. J. Murdock, Martin Beck, Wilbur Morris, L. Laurence Weber, Lewis Mark, A. Luscher, Charles Latham, Richard E. Enright, Adolph Zupor, William Johnson, Adolph Zukor, Munn, Arthur Prince, Bernard M. Professor Brander Matthews, A. F. Rinn, Sophie Irene Loeb, Bernard Gimbel, Francis Werner and Oscar.

The pallbearers were members of the Houdini troupe, who appeared with him in performances for many years. The memorial service for Houdini will be held by the Jewish Theatrical Guild, which he was a member, at its meeting Sunday afternoon, November 7, at the Bijou Theater, New York. Eddie and Sir Harry Lauder will be the speakers.

Nearly 200 magicians from all parts of the country attended the funeral, all of whom were represented, although the deceased appearing as a body and holding a ritual. G. G. Laurens delivered eulogy for the S. A. M., while 30 of the members were lined around the bier. J. Werner, past president, broke wand in two and placed the parts in the coffin, this ceremony being one of the most impressive moments of the funeral.

He was buried like a king," was the phrase Frank Ducrot characterized the funeral, and he believed that everything had been conducted just the way Houdini had wished, he said, in one of his intimate talks.

Over 4,000 telegrams of condolence were received by Mrs. Houdini, while more than 100 floral offerings were from S. A. M., International Brotherhood of Magicians, Knights of Magic and a beautiful gold design from the Magic Circle of London, Eng.

While Houdini's charitable attitude toward cripples and blind people had been noticed in one of the eulogies, close friends of the late magician say Houdini had a long list of dependents and indigent people who received gratuities, either regularly or irregularly.

Among the magicians who were here to watch the city to attend the funeral were: H. Bard, Frank Ducrot, and M. L. Ernst, first vice-president, A. M. who automatically succeeds him as president; Raymond Gallato, George W. Heller, Charles K. Hill, Irving, G. G. Laurens, Servais Le, Edward J. Magner, William Meyer, John Mulholland, Charles Nagle, J. Rinn, Harry Rouders, Leo Rullman, Milton N. Smith, Oscar S. Teale, William Toth, Richard Van Dien, Harry S. A. M.; Louis Water, Julius Louis Krieger, William Krieger, Fessio, Nata Lelpais, who was visibly aged, and wife; Cliff Green, Great and wife, Maharajah, Arthur, first vice-president Magic Club of New York, Eng. (playing Palace Theater, New York); Mrs. J. T. Baker, Al Baker and wife, Demont. Also past presidents of S. A. M., Francis J. Werner, William A. Elmer, P. Ransom, and Dr. Hartley.

The regular Ladies' Night, scheduled to be held November 30 in Green Room of the Hotel McAlpin, will be turned into a memorial memorial by the Society of American Magicians.

## By CHAS. J. CARTER

In the passing of Harry Houdini magic lost her ablest, most sincere and most detestable champion. His every thought and his every waking hour were devoted toward the regeneration of an art long since recognized as effete. His faith in himself, faith in the power of those things which were called magic, and his unflinching devotion to the cause of entertainment, as exemplified

## Tributes to Houdini

In those poor things the magician attempts, faith in the ultimate altruism of the conjurer, his ascendancy rather than his retrogression, faith in the love of his fraternalism and affection for another in a craft not overworked—these were the milestones, the beacons, as it were, that sustained, cheered and aided him in the furtherance of better and greater achievements in the realms of necromancy.

Harry Houdini was a picturesque figure; he was much maligned and generally misunderstood. His life was unspiffish and devoted always to the betterment of those he loved and those less fortunate. His deeds of charity were manifold. Indigent showfolk by the score he has relieved and made prosperous. So unostentatious was he in such acts that his closest friends were cognizant only of them. His picturesqueness was accentuated by an austerity not unlinked with asceticism. His life was lonely. He had few confidants. His sweet helpmeet, Bessie, was his sole mainstay and inspiration. Houdini stood pre-eminent in his specialty. He fought cent and hypocrisy; relentlessly unmasked deceit and challenged charlatanism; he put the acid-test of experienced investigation and exposure on the spurious wares of the unprincipled who posed as mediums. He battered down the obstacles of envy, dispelled the baleful forces of calumny and canard and helped lift out of the slough of innocuous, never-flagging energy, the science of conjuring.

His life might be said to be an epitome. Certain it was that he personified the renaissance of prestidigitation. He made the long, long fight. He fought for a principle; this principle was the kernel of the magic, its respectability. He fought everywhere—on the floor of the U. S. Senate, in the church and, lastly, in the little back room of Martinka's or wherever the meeting room of the Society of American Magicians happened to be. He stood as the greatest figure of usefulness, to and representative of, the conjurer in his generation. He was an institution, and we, the exponents of modern magic, owe his memory a debt that we can never pay. His name alone lent dignity to magic.

For Harry Houdini the mimic pagantry is no more. His tired soul is at peace. The stage and magic world mourns this pathetic figure. He has preceded us a little while in the journey to the "immenseable caravan"; he lies calm and cold amid deep sorrow and lamentation in a death-like sleep, a gentle waiting to immortal life.

## By SERVIS LEROY

We have seen the last of Harry Houdini. Our genial friend is no more. A great personality in magic has passed away and it will be many years before a man of his versatility and restless untiring will to conquer again treads the magic stage of mystery.

It is but a few moments ago since Detroit flashed the news we had feared for the last few days, that his great vitality and robust health had not been equal to the demands of a second operation following an already too critical operation.

And in those few fleeting moments that have passed I already feel that we have lost far more than we can replace. Houdini was intensely human and his very faults endeared him to his friends.

I knew him first when he was still struggling for recognition, when he was appearing in cheap museums and when he had not yet been able to call attention to himself and his sterling abilities.

His life clean, he worked hard and long and few men in our line can show a record that will equal Houdini's. At his death he had reached the greatest heights as a mystery man, and the goal, aimed at many a long year before, he had attempted and he had achieved.

His optimism and his ego were remarkable, and both were absolutely essential to his success. The very nature of his work demands an extraordinary faith in his own abilities. He took dangerous risks and extraordinary chances and always came out on top. He did not believe he could fail.

As a showman, he stood unequalled in his ability to advertise himself and his work. He was the admiration of every

other living performer for this very ability. It was quite incredible to watch the ingenious and daring manner in which he obtained publicity. His equal as a self-advertiser has never been seen and it is fairly safe to assert will not be seen within our life's time.

As a man, he was one of the most likable fellows I ever met. You could entirely disagree with him or his methods and yet retain the kindest feeling toward the man himself. He had a legion of friends and few enemies, and such enemies soon became his friends again. Houdini was Houdini and his personality was unique. Magic has lost a great asset and also a very great friend.

And if Houdini's thesis is all wrong and there is another existence in the great beyond, he will be received with a smile and a welcome, for above all things Houdini was sincere. Peace be to his ashes.

## By NICOLA

In the passing of Harry Houdini, magic has lost a great champion and we who remain to carry on in the field of mystery deeply mourn his loss. Not only was he a great mystery worker but one of the world's greatest showmen, and his untimely end has dealt the world of magic an all but irreparable loss.

We shall miss his masterful leadership, his tireless endeavors for the betterment of magic, his wise counsel and his shining example; we shall miss, too, the force of his dynamic personality and his fearless tirades against the abuses of our art by unscrupulous charlatans.

Houdini believed and proved that magic and mystery are great forces in the entertainment world and his painstaking efforts for the advancement of our craft have done much to place magic on its present high plane.

His very name has become a synonym for mystery and we are proud of his achievements. We glory in the success he attained, and, long after we have joined him in the Great Beyond, the magicians of the future, enjoying the results of his efforts to elevate the art of magic, will revere his memory.

## By W. W. DURBIN

(President the International Brotherhood of Magicians)

In the realm of magic Houdini shines out best as an escape artist, in which he was unexcelled, and as such, and for keeping magic constantly before the public, we pay him just tribute.

His expose of spiritualism did much to unmask the fraudulent mediums who have imposed upon well-meaning people for many years, and now that Houdini is gone, it remains for magicians everywhere to pick it up and carry on this splendid work so that the truth may be known and people's minds may be freed from superstition.

Houdini did much to interest the people in magic and magicians. His book *A Magician With the Spirits* is a wonderful compilation of facts with reference to so-called spirit mediums, and, in my opinion, it will go down as his greatest work in the magic world.

I have known Houdini since way back in 1895 when he, with his wife, traveled with a side show, and his rise to fame in his chosen field shows what pluck and hard work can do for the humblest citizen. In this hour of sorrow we should not forget her who traveled with him along life's highway and who was his greatest aid and inspiration in all his work.

I think I voice the sentiment of the International Brotherhood of Magicians when I say that we pay tribute to him for the good he did in the Magic World.

## By B. M. L. ERNST

(Vice-President of the Society of American Magicians)

Houdini was the greatest magician of his time and maybe of all times. He was absolutely unique, as his stunts were his own and not redecorated from something some one else had done. Whether it was a trick or an artifice, he had an ability to escape from various sorts of objects which no one else has been able to duplicate and which may die with him. He was head of the principal magic organization of England, as well as of our country. He was the leading authority in magic literature and had the largest magic library in the world.

## By E. F. ALBEE

Houdini was more than a national character; he was known and has appeared throughout the world. I had the great honor of being his first manager, some 30 years ago, when his work was as wonderful as during these past years when he became recognized as the peer among mystifiers and magicians. He was a man of extraordinary intelligence and tremendous physical strength. His whole life was ideal and his habits moderate, except with regard to his own work. He was always thoughtful and sensitive of fellow artists and a loyal member of the National Vaudeville Artists. We have never known any one who could equal him in his methods of theatrical presentations. I don't believe there will ever be another just like Houdini. He was a prince of showmen. We shall all feel his loss.

## By MANUEL

The great Magician has seen fit to take a master mind of magic (Houdini), a tireless worker, a lover of magic and magicians.

Down in Houdini's heart he loved his enemies but he was a fighter, which, I believe, was his undoing—fighting a sickness that could not be beaten, so that he could appear before the public that he dearly loved.

I believe that magic has lost the man who has done more for magic and magicians than any living human, and as I see things, there is no one to fill his place in the magic world.

Houdini was a fighter, every inch of him, and I am saying prayers that some one will step into the place that he held and continue the work where he left off boosting magic and magicians.

He was my friend and yours.

## By HOWARD THURSTON

In the passing of Houdini the world has lost a great mystifier and a useful, forceful character.

We were friends for 35 years, started at the bottom together and climbed toward the top.

As a showman he was in a class with Barnum. In force of character he resembled Roosevelt.

Life was a serious proposition with Houdini, an indefatigable worker. He had an insatiable ambition, an aggressive enemy and was a loyal friend. His love for his mother was his deepest emotion.

## By HARRY LLOYD

I was at Houdini's bedside just before the end came. I knew him for about 15 years and there never was a man who tried so hard to please his audience as Houdini. I talked to him many times and he always said if magicians would stick together and give clean magic the magic world would profit and grow to be of great interest to the show world. I think a monument to the memory of Houdini should be erected by the magicians.

## Tributes From the Press

## (NEW YORK AMERICAN)

Harry Houdini is dead. Certainly life held no shackles, real or imaginary, for him.

His fame spread, his physical prowess won him undying admiration of young and old. His superhumanism was but a shrewd realization that men recognize wisdom best when it is strikingly presented.

## (NEW YORK HERALD-TRIBUNE)

Houdini carried dexterity to the last refinement in his profession of magic. He was far and away the most spectacular of the wonder workers. He will be remembered as a great entertainer and a powerful demolisher of "bunk."

## (NEW YORK WORLD)

Harry Houdini was surely one of the most bizarre figures who ever attained prominence in this country. Starting out as a magician, he developed so much that by the end of his career he had fairly earned the title of scientist. And what a science he adorned! Mediums who had baffled Harvard professors went crashing down to ruin thru his demonstrations.

## (NEW YORK SUN)

In the world-wide recognition Houdini won as a fearless investigator of psychic phenomena he never submerged his art as a magician; he never used his talent to serve as an excuse for enlarging his professional engagements.

His death removes a great artist and a useful scientist, and he was both with-out impairment of the qualities of heart and soul that endeared him to his fellow workers of the stage and his unnumbered admirers in front of the footlights.



# HOODDOOS THAT PERSIST TO THIS DAY

## Houdini Remembered for His Firm Stand Against Charlatans

By ANN LOW

The Master Mystifier of them all has been claimed by the Greatest Mystery of them all. Harry Houdini has stepped across the borderline into that unknown country whence there is no returning, and about which there is so little known.

"Strange, is it not, that of the myriads who

Before us pass'd the door of  
Darkness through

Not one returns to tell us of  
the Road

Which to discover we must  
travel, too?"

Through all his life Houdini strove to free men's minds of the error of the supernatural and superstitious belief. His vast library, estimated to be worth more than \$500,000, he has left to the public through the Library of Congress. One of the most valuable books in this collection is a first edition of Reginald Scot's "Discoverie of Witchcraft," published in 1584. King James, who sat on the throne of England, answered Scot's book by writing his "Daemonology" against the "damnable opinions of Scot, who is not ashamed in public print to deny there can be such a thing as witchcraft." Possibly Scot's book proved more of a best seller than King James's book, because later every copy of Scot's book was ordered to be burned.

### AGITATION AGAINST WITCH- CRAFT BOBS UP AGAIN

There is a common conviction hereabouts that once upon a time witches were burned in Salem. They were not. They were only hanged—19 of them. But that was a long time ago. Under date of Nov. 5 last we have an Associated Press news dispatch from Wreschende, Germany, that a wave of superstition has been involving men and women in charges of witchcraft there. An automobile, according to the dispatch, was wrecked near the house of a suspected witch, and the witch was charged with responsibility for the accident.

The cat and the occult have always been closely allied. There is a very old belief in China that one became a cat after death. Of course, a cat was the sine qua non of a witch, and witches often rubbed themselves with ointment to turn themselves into a cat. An old English book quaintly says that "cats cowering the fire more than ordinarily, or licking their feet, and trimming the hair of their heads and mustaches presage rainy weather." A local superstition is that a cat washes its face toward the direction from which the wind will blow.

The Egyptians considered cats emblems of the moon, and held them sacred. Since there is nothing new under the sun, the flapperish style of shaving the eyebrows may have originated with the Egyptians' superstitions about cats, for it is said that in whatever house a cat died, all the family shaved their eyebrows. With the aid of this sacred puss, Cambyzes, the Persian, captured the Egyptian city of Pelusium. That was back in 525 B. C., and they called it the "cat stratagem." When he attacked the city, the air was so full of cats that the Egyptian army a great number of cats and other sacred animals, he gave each cavalryman a basket of cats that were to be thrown into the fortifications among the defending foe. Kitty's effect as she came hurtling through the air was astounding. The plume Egyptians were prostrated, so that the city was captured without an arrow being shot or a dart thrown.

The superstition that seven years of hard luck would follow the breaking of a mirror may have originated in the fact that once mirrors were so expensive

that the cost of a broken one was a matter of no small moment. It is unlucky to walk under a ladder; that "whistling girls and crowing hens always come to some bad ends"; that if you sing before you eat, you will cry before you sleep; and that if the palms of your hands itch, it is a sign of "right hand, shake hands, left hand, money." Every housewife knows that if she drops a dish-cloth she will "have company for supper."

A Chinese official, upon retiring from office, hangs his shoes in a conspicuous place as a suggestion to the office-holder who follows him that he shall walk in his footsteps. And, although our superstition about wear and tear on shoe leather antedated the present era of the H. C. L., it presaged it, for it says:

"Wear at the toe, spend as you go.  
Wear at the ball, spend all;  
Wear at the side, be a poor man's bride;  
Wear at the heel, spend a good deal."

The superstition attending the number 13 is probably related to the events of the last days on earth of the Founder of the Christian religion. Since the sad night of the Last Supper superstitious people have thought it dangerous to sit at table with 13 people. And from that occurrence 13 has gained such a bad reputation that hotels often omit the number from their rooms, and theatre managers from their seats. New York apartment houses do not have a 13th floor, and no door in the more expensive parts of London bears the number 13—they are 12A.

### FRIDAY HOODOO DAY?

Friday, too, is usually considered unlucky. The Brahmins of India will begin no business on this day. Of course no one should marry on Friday—it is a hazardous enough proceeding on any day. A Russian will not start out on a journey on Friday. And "Friday's child is full of woe." If you choose to believe the old superstition.

At the time of Harry Houdini's recent appearance in Boston he told a Herald reporter some interesting historical facts he had discovered about Friday.

He said that one of Columbus's sailors rushed to him on Friday, Oct. 12, 1492, excitedly crying "Land!" That the Pilgrim Fathers set sail from Southampton on Friday, Aug. 29, 1620. That on Friday, Feb. 22, 1732, George Washington first looked out upon the country for which he was to do so much that they are still talking about him. And that Cornwallis surrendered at Yorktown on Friday, Oct. 19, 1781.

The ancients made salt the symbol of friendship, as they had a notion that it was incorruptible. Therefore, if salt fell between two people it was an omen that their friendship was of short duration. So the children say, when they spill salt, "Throw some over your left shoulder so that we won't fight!"

Several years ago the Thirteen Club of London set out to show the absurdity of these superstitions. They served a dinner at 13 tables, with 13 guests seated at each table. A dinner table was announced by the shivering of a mirror by two cross-eyed waiters. The guests wore green neckties and passed under ladders into the dining-room. The tables were lighted from 13 plaster skulls on each table; the knives were crossed; and the salt containers, out of which the guests were requested to spill the contents, were in the shape of tin coffins, with headstones bearing the inscription, "In memory of many senseless superstitions killed by the London Thirteen Club."

### COUNT OF CAGLIOSTRO

In the Houdini collection are letters and documents concerning "The Count of Cagliostro," called "The Grand Cophta of the Cult of Mysticism and Spiritualism and Perpetual Youth," who claimed he had lived a thousand years. Cagliostro was an Italian charlatan, who dabbled in chemistry and physics, and who pretended to reveal the secrets of futurity. He was implicated in the affair of the diamond necklace of the lovely and unfortunate Marie Antoinette. In the Houdini collection is the only contemporary duplicate of the bill for the necklace, which the jeweler kept when he sent the bill to Queen Marie Antoinette when the duped Cardinal de Rohan was unable to meet the quarterly payment. Romance, adventure, intrigue, are here beneath your hand as you peruse the stained and yellowed documents.

Houdini's final words in his book, "A Magician Among the Spirits," sum up the efforts and beliefs of his life and the work he tried to do. "If the memory of a loved one, gone to the protection of the hands of the Great Mystifier, means Spiritualism, then truly I do believe in it. But if Spiritualism is to be founded on the tricks of exposed mediums, feats of magic, resort to trickery, then I say unflinchingly I do not believe, and more, I will not believe. If there is anything to Spiritualism, then the world should know it. If there is nothing to it, if it is, as it appears, built on a shaky framework of senseless direction, then, too, the universe must be a mockery."

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SATURDAY, NOVEMBER 20, 1926

### Will Houdini Respond?

Is spiritualism more and more asserting its power over the people, as claimed by Sir Arthur Conan Doyle in his new book? He would himself point for answer to the scene just reported from Albert Hall, London, where in response to his request "more than 8000 men and women of all types rose to affirm their belief that they had been in touch with their dead." It thus becomes pertinent to turn to the movement just launched for coming into communication with the man who, while he lived, did his utmost to rout and "expose" spiritualism. Bostonians are well acquainted with the feats which Houdini loved to perform as a "magician." Eager in denial of any "other world" origin of the marvels witnessed at seances, he worked strenuously to show that wonders just as mysterious could be displayed without any kind of spirit intervention. It was he who could describe the contents of closed packages, make objects appear and disappear at will, unbind himself from any kind of fastening, and march proudly forth from any sort of locked enclosure, whether it was of wood or of steel.

How was Houdini accomplishing his feats? Did he exercise mere sleight of hand and sleight of brain, or was he in possession of real "psychic powers" such as mediums are believed to display? Did he accomplish his results by pure physical dexterity, or had he to depend for them on the co-operation of spirits who had "passed over"? In other words, was his public fame as a magician anything more than a masquerade for the skill he had acquired in utilizing aid from the sub-conscious within him and from the psychic realm beyond? We now have the assurance from Sir Arthur that spiritualists on both sides of the Atlantic have long suspected this double-sided nature in Harry Houdini—on the one hand a "master trickster" showing how the most extraordinary things could be done by the most natural means, on the other an expert in psychics who had been won over by the sense of his secret powers into the practice of concealing their real

source. And it is being recalled that his tricks closely resembled those shown more than thirty years ago in England by the conjurers Ira and Louis Davenport, the latter of whom asserted that they were accomplished "by psychic means."

In any case the outcome was inevitable. As the believers in an inhabited Mars have endeavored to get into contact with "the Martians," so a number of the spiritualists are seeking to get into communication with Houdini in the hope that his superior psychic powers may be utilized in the interest of their views. A past starred with great names lures them to the attempt. From Socrates on, down through the ages, numerous prominent figures in history are claimed to have answered the call of those they left behind on earth. What particular methods of summoning will be employed has not been stated. Behind all preparations for the coveted messages is the issue whether Houdini, if "accessible," would care to admit that his spectacular feats on this planet were not physical, but psychical phenomena. Yet the real question is whether we shall hear from him at all.

## HOUDINI'S SINCERITY

To the Editor of the Transcript:

I have read carefully your editorial, "Will Houdini Respond?" and as an intimate friend of the late magician I must protest against an apparent implication of insincerity on his part. Houdini was one of the most sincere men I ever knew. I had the good fortune a year and a half ago to spend two hours with Houdini and Dr. Morton Prince, it being the first time the two had met, and as the doctor and I walked together over to the subway he told me how much he had been impressed with the magician's sincerity.

If the writer of the article had ever read Houdini's "A Magician Among the Spirits," he would have seen that Ira Davenport of the Davenport Brothers told Houdini that the brothers never claimed to be spiritualists and in fact were not, though at one time a manager made that claim on their account. They were "escape artists," as Houdini was, and Ira gave Houdini the secret of their great "rope-trick," with permission to use it himself. The article speaks of a Louis Davenport. I do not know who he was. He was certainly not one of the original Davenport Brothers, as their names were Ira and William Henry Harrison Davenport.

Houdini felt that he had a mission in life and that was to combat the fakers and charlatans who deceive the public by posing as genuine mediums, and he

certainly succeeded in having many fined or sent to jail, and I never could understand why the honest spiritualists should not welcome his aid in clearing away the crooks and hangers-on who do so much harm to their faith. With his secrets and his convincing manner, he could have made millions by employing them wrongfully. I once asked him if it was true that he intended to let his secrets die with him, and he replied that it was, for in the hands of the wrong people they might be wickedly used to deceive the credulous. QUINCY KILBT

Brookline, Nov. 26.

## PRESS COMMENT

### An Honest Wizard

Harry Houdini, who has passed away recently, perhaps won the highest place that has ever been accorded to a stage wizard. There have been many men who have made a living from fooling the public with the tricks of the magician but none, we think, who won to the eminence of Houdini, who was certainly a master of his calling.

Houdini died without leaving any solution of the mysteries which he had so long exhibited to the public. He gave no explanation to any so far as is now known and the skill and power that enabled him to release himself from all manner of bonds, to regain his liberty in any test, will not be told to the public.

But Houdini was something more than a master magician and physical marvel for he waged war upon pretense and mountebanks and all frauds who attempted to impose upon the public and to give the impression that their acts were not tricks but the exercise of some supernatural power. Such mountebanks had every reason to dread the power of Houdini who exposed them, time without end. An announcement of the supernatural power of this seventh son of a seventh son, when it came to the attention of Houdini, was promptly branded as fraud so far as supernatural power was concerned and time and again Houdini performed the same stunt with the statement that he was exercising no power beyond that of skill in deception.

—Bangor Commercial.



(Accompanied with a portrait of Houdini)

Sir Oliver Lodge, Sir Arthur Conan Doyle and the lesser prophets of spiritualism will be tempted, one must think, to invite Houdini to throw light on the latest great mystery which he has undertaken to explore.

In his lifetime Houdini, while offering no criticism of anybody's belief in spiritualism, remorselessly exposed impostors in the mediumistic field. Now "the world's greatest trickster," as his friend Conan Doyle calls him, has gone into the shadows where the authentic things of the spirit world may be supposed to stand revealed.

For Houdini, who was accustomed to free himself marvelously from manacles and strait-jackets, from tightly nailed and roped boxes, from sealed coffins and from other extreme forms of duress, met his master at last when death made an imperious call.

Even prestidigitators, it seems, find no escape when the destroyer concludes to substitute greater marvels for those of man's contriving.

EMBER 2, 1926.

**A LINE O' TYPE OR TWO**

*How to the Line, let the  
guys fall where they may.*

**HOUDINI.**

*Up from the dull green water,  
A chain slid from his hand—  
No rose as a grinning goblin:  
We could not understand!*

*The ball was big as a boulder,  
The shackle hammered steel . . .  
He shook them free in the ocean  
And swam up like a seal.*

*And every woman whispered;  
The men swore hardily:  
His coffin was gaping empty—  
Down, down in the sea!*

*They may swathe his body with satin  
And hollow an eerie cave,  
And hinge his casket with iron  
Down, down in the grave . . .*

*We stare from the crowded cavern  
With hissing lights in our eyes;  
Only a coffin and shackles—  
He will surely rise!*

*Hours we wonder and whisper:  
No wave of an elfish hand,  
No rattle of fetters fallen.  
We . . . cannot understand. . . .*

MACKINLAY KANTOR.

A man of extraordinary parts was Eric Weiss, who died in Detroit on October 31st, and who chose, for professional reasons, to call himself Harry Houdini. Few men led a more strenuous life than this marvelous mystifier. Born in Appleton, Wis., in 1874, he made magic a science and did his stunts by sheer skill and strength of body. Besides being a public performer he was learned in many things, deep in the lore of the occult, a collector of unique items, and a companion of the intellectual, who could shine in high company.

Harry Houdini, however, was more than this. He was an exposé of fraud and a militant fighter against those who would traffic in the griefs and loves of mankind. He never attacked honest religious beliefs, but he made relentless warfare upon "fake mediums," and in that he did valiant public service. There was no trick offered by any medium which he could not only duplicate but better. The mysteries of the pseudo-occult were to him an open book, and he devoted a great deal of time to laying open the pages of this book for public inspection. It is not often that a man who was primarily a public entertainer, has had so great an opportunity to become a public benefactor.

My Dear Dr. Wilson:

Nov. 10, 1926.

The above is the most concise and just putting of Houdini before the reading public, for and at the present time, that has come to my notice, and if you can find space for it it will be well. Credit it to The Outlook, but I would suggest that you append an editorial note to the effect that the name HOUDINI has been of late years a legalized name, authorized by legislative act of the State of New York.

Yours sincerely and fraternally.

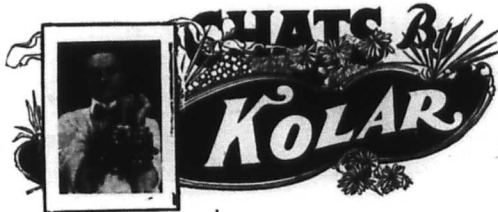
Yours in M. U. M.,

OSCAR S. TEALE.

**SPHINX**

November, 1926

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Words cannot convey the feeling of sorrow and regret suffered by magicians and lovers of magic throughout the world since the passing away of HARRY HOUDINI.

I believe that so much will be written by others elsewhere that to make a survey of his life and success would merely be repeating much that is already known. It may be a coincidence, but my last month's SPHINX chat was inspired when I let my mind drift back to the old days at the "Cole & Middletons" Clark Street museum—the proving ground for many a magician—the place VAN HOVEN speaks of so much. There it was I first saw HOUDINI and his lovely wife—there is where he struggled along—only one out of several. It was his ability that won him success of course, but his ability came from practice and determination. Few men indeed have the determination to "stick" after receiving the hard knocks—the set-backs and discouragements that were his lot for years. Those of you fellows who read the verses heading my last month's "Chats" will also recognize a great truth. Again this was inspired by my thoughts of the constant bickering and controversies among magicians.

If we, as magicians, are brothers, why not be JUST THAT! We are organized to help each other—to boost magic and those who are worthy of our praise. Much of this self-same subject was discussed by HOUDINI and myself when he appeared here at the Princess Theatre in his record run. I shall never forget his encouraging words and his appreciation of the slight assistance I was able to give him in connection with certain matters.

It was in his dressing room here that I presented him with my own model of my since advertised "KOLAR'S CARD GALLOWS" and which he commented so favorably upon. His heart seemed to be set upon presenting a wonderful magic show next season and his death. I am sure, means the passing forever of many new and unsolved magical mysteries. The name of Harry Houdini will live through the generations—his determination to overcome obstacles was as great as his magic and escapes—it is unfortunate that many of the good and kind deeds he has performed for those in distress have never got into print—I could relate many such tales. While at times I tried to "swap" release secrets and discoveries with HOUDINI, and having only the greatest respect for his knowledge and ability, I also knew he had in his possession certain cuffs that he prepared for those escape artists he might care to stump—for these I had special apparatus made to protect myself if the occasion ever arose. I have found, however, that HOUDINI never "showed up" an escape man unless they first tried to "do" him. My own set of keys, picks, etc., for the so-called HOUDINI "fixed" cuffs will now be detached from the ring with much regret, but kept as a memento of a man whose skill was such as to command the respect of all escape artists as well as magicians. WE CAN NEVER FIND A MAN JUST LIKE THE GREAT "MASTER OF MAGIC," "HARRY HANDCUFF HOUDINI."

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**THE S****TROUPEING AROUND IN MAGIC**

By Max Holden

Magicians all over the world have suffered a great loss when Harry Houdini was called into the "Great Beyond." According to Fate, Harry's time was up, and he has been called by a Greater Master to a new Sphere. I am a firm believer in life after death, and I feel sure that when I am called across that line, that I will again renew my friendship with Houdini. It is rather a strange coincidence that I should have written of my admiration of Houdini in last month's "Sphinx" and I would like to ask all readers to look up my article in the October Sphinx. Harry and I have been friends for many years, and he also was a member of my Masonic lodge, St. Cecile 568 of New York City. Our heartfelt sympathy goes out to Mrs. Harry Houdini in her great loss. Thirty-two years of married life did not lessen the great love between them. She was his constant companion and helpmate, and always sweethearts. If I may be permitted I would like to suggest to the officers of the S. A. M. to change the name of the society to the Houdini Lodge of the S. A. M.

I have been in Detroit for the past two weeks, and was looking forward to the coming to Detroit of Houdini, and it was a very great blow to me when he was taken seriously ill. I attended a social banquet of the Detroit Society of S. A. M. The banquet had been in honor of Houdini's visit to Detroit, but Fate stepped in unexpected.

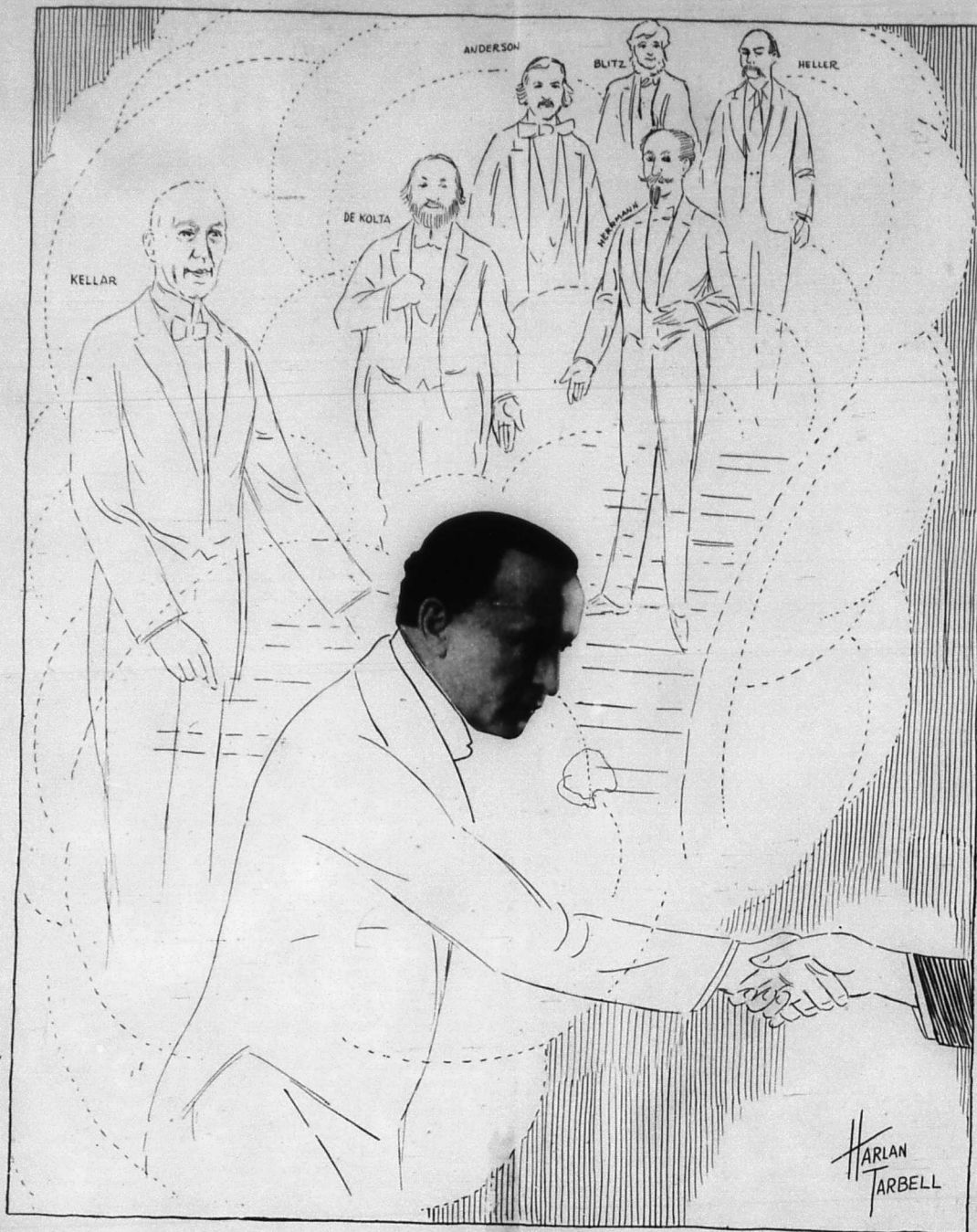
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HOUDINI'S NEW ADVENTURE

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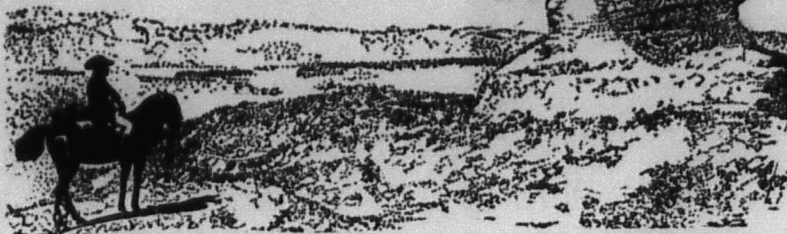
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# THE SPHINX

OFFICIAL ORGAN OF THE SOCIETY OF AMERICAN MAGICIANS

A. M. WILSON, M. D., Editor



Volume XXV

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Number 9

## THE SPHINX

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### HOUDINI

How can I write of one who had grown so dear to me during the last years of his life? To me he embodied the fullness of a great man and I can with Mark Antony say, "and the elements so mixed in him that nature might stand up and say to all the world, This was a man." Truly a great man, a great magician, a lover of truth, a hater of sham. To the world at large the name Houdini was synonymous with magic, and without disparagement to the name or memory of any other, the name Houdini is known wherever a newspaper great or small circulated, in village, hamlet, town or city in the whole country, all quoted the name Houdini. The name will never die from the pages of history. I knew his heart, his longings, desires, ambitions, all were noble and uplifting. I would that every one could have learned to know him as I did after our reconciliation. He took me into his home, set aside a room for me, gave me a key to his front door and bade me come and go at my pleasure. We talked for hours, not on magic but on his yearnings for a higher education, that he might qualify as a writer and lecturer on the deeper things of life than magic afforded. I outlined a course of study which he would have pursued had he lived. There is no one to take his place in the hearts of one who knew him; no one to fill the void in the world of mystery. We cannot mourn him as

one that is dead, only gone a little while before us into the greater world than this.

### IN LOVING MEMORY

On Sunday, October 1, 1916, at Mashpelah cemetery in Brooklyn, New York, a magnificent monument was dedicated, which had been erected by Harry Houdini in loving memory of his parents, Rev. Dr. Mayer Samuel and Cecelia Weiss, beside whom he now lies. The following verses were written for that occasion:

In loving memory. The sculptured stone  
Keeps faithful guard above the quiet dead,  
Their ashes here, their spirits onward flown,  
While he who all the world's applause has known  
In silence stands with bent, uncovered head.

No thought is his of plaudit, wealth or fame,  
Accorded in his own or foreign lands.  
Respect and love his whole attention claim.  
Before the stone which bears his parents' name,  
Absorbed in loving memory he stands.

The man whose craft and courage startled kings,  
And brought renown and enviable gains,  
Today considers them as trifling things.  
All pride, all thought of self, have taken wings,  
And only loving memory remains.

Though gold and fame have answered to his call,  
The loving memory outvalues all.

—Quincy Kilby.



January, 1927

THE SPHINX

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New York City, December 20, 1926.

To the many, yes, very many who have written and wired me words of comfort and consolation in my great loss, I take this means of expressing to you my heartfelt, grateful appreciation for every word you have expressed in your communications. If you only knew how it cheers me to read the many beautiful things you have said of my dear Houdini you would know how greatly they have comforted me. I wish I could thank personally all the magicians for the wonderful tributes you pay him, but your numbers are too great and while I realize this letter cannot fill the place of one written to each of you, yet you will understand and receive it as the expression of my heart to you. Your words have made me realize how few enemies Houdini had and I believe that even they--I could count them on one hand--in the depths of their heart were not enemies. So when I read and re-read these many tributes you have paid him I glory in being the wife of a magician and if ever the magic fraternity need me I will answer their call.

Gratefully yours,

*Beatrice Houdini*

## HOUDINI—AN APPRECIATION

By Adam Hull Shirk, L. A. S. M.-S. A. M.

"There is no Death!"—Longfellow

Houdini is dead. But to those who knew and loved him he is still a living, vital personality. We do not hope for any mere vulgar reappearing in the mediumistic sense—a thing which in his earthly life he sought to prove possible but without result. We know that so great a character, so fine a soul, so true a man, could not be snuffed out like a candle-flame. We know that somewhere he is progressing, that eternity is now his field for work that leads ever forward.

Few men who have lived in this or any other century had more friends, few, perhaps, more enemies. But the latter were those whose false claims, whose efforts to deceive the innocent and the gullible by preying upon their sacred emotions, he succeeded in exposing. Never did he inveigh against true beliefs—of spiritualists or others. He was a good man, a sincere believer in the eternality of the soul. But he did not believe that in some tawdry room through the instrumentality of uneducated and oftentimes unscrupulous "mediums," men and women come back to us in spirit form to mouth senseless vaporings of "the other side."

I had the privilege of knowing Houdini rather intimately—our association dated from the entry of the famous artist into motion pictures. I was a publicity director for a film company when he came to Hollywood to make his second picture, the first complete multiple reel photoplay called "The Grim Game." He made a second, "Terror Island." In neither had he the opportunity to be himself. The effort to show him as a movie hero was to my mind a mistake. He should have been presented as a mystic, surrounded by a weird atmosphere, the background of deep mystery, rather than as a man merely clever at escaping from shackles. However, his pictures pleased audiences and he made some money from them.

I never realized how powerful was his personality until I got to know him well. He was kindly, considerate, appreciative and fair and square in every particular. But he was always busy. Never have I known a man with greater vitality, greater energy, greater steadfastness of purpose. Nothing was ever too much trouble if the cause justified the effort.

With his faithful and devoted wife ever ready to aid in every way, he overcame obstacles that to the ordinary man would have been insurmountable.

Charitable to a degree, he made no parade of his many efforts to aid those who needed aid. But in showmanship he had no peers. He was himself a past master in publicity. He never missed a chance to keep before the public the name which came to be included in the dictionaries as a synonym for "expert in extrication."

I wrote my first publicity story about him when he came to the picture company. When I met him at the train, later, he said:

"Are you interested in magic?"

I told him I had been, for many years. "I thought so," he said, "for no one who did not love magic could have written that article."

Thus began our friendship and when after a year or so he returned to his own field, I met him again on occasion. Once in New York I spent some time at his home when he was at the studio in Hollywood. There, at his invitation, I had a chance to look over his marvelous library. His hospitality to my wife and myself, though by proxy so to speak, was a very wonderful thing, which we have never forgotten.

I did some work for him in a publicity way, when he came to San Francisco on his lecture tour in opposition to fake-mediums. I know the sincerity of his purpose. That his quarrel was not with the religion of spiritualism but with the fakery in the business—whom he exposed with ruthless vigor.

He wrote me regularly—always with a word of kindly personal interest—from all parts of the world. He never forgot a friend.

And so my heart is heavy as I write, and I think of the closing lines of the poem by Albert Bigelow Paine, written on the death of Alexander Herrmann, many years ago:

"St. Peter mused by the gates alone,  
And his face looked old and thin,  
As he thought of the dearth of the art on earth  
That had let the magician in."

I hope this is correctly quoted. In any event, the world has lost a great man, as great in his way as was Steinmetz in his, or as were many other great men who have gone before. His passing was untimely, yet perhaps his work here had been completed. Certainly he gave pleasure to thousands, destroyed the vicious efforts of frauds, wrote works of lasting value and withal, had rounded out a lastingly effective career. For his dear wife and his relatives my sympathy is deep. Yet, despite the sorrow that is theirs and that must have come to every friend and admirer of Houdini when the news of his passing was printed, I repeat with the poet—"there is no Death!" That must be our solace and our conviction.

"The other evening I saw a marvelous display of the control of mind over body," said *the Theatergoer* as he dropped into the office. 'It was Houdini's opening Detroit performance and he forced himself through the two hours and a half of it with a ruptured appendix. He went through one stunt, after another and finally wound up with an open forum on fake spiritualistic mediums. After composedly answering many questions shot at him from the audience, he stated that he was tired and ill

—walked off the stage and collapsed. I saw him for a minute afterward and learned that his temperature throughout the show was 104. When operated on this afternoon the surgeons found that he was suffering from acute peritonitis and had been in that condition for some hours. It was an exhibition of magic seldom witnessed—the magic of self-control. Since seeing this, I can understand the Spartan ability to withstand torture."

## GOOD NEWS FROM DETROIT

Arthur Hull Hayes

Never in the history of the city was magic talked of so much in Detroit as was the case in the last month. Both sad and glad events contributed to the friendly feeling toward magic in the automotive center. It is needless to recount here how one of the saddest events in the history of magic took place in Detroit with the passing of Houdini. Every one seemed to sense the terrible calamity to magic and all joined in heartfelt sympathy for Mrs. Houdini and the loved ones he left behind.

Thursday, November 28th, marked one of the biggest magic parties Detroit has ever beheld. The Detroit Assembly of S. A. M. secured the entire club rooms of the Century Club for the evening. Not only were the members represented in goodly numbers but many visitors who were magicians in yesteryears, together with several visiting performers, joined hands in a pleasant evening of magic.

This writer had the pleasant task of being chairman of that evening. The early part of the evening was given over to the exchanging of impromptu tricks. Many clever pieces of slight of hand were exhibited. About ten o'clock the chairman called the meeting to order. The first announcement was a message from Mrs. Houdini, through the chairman, expressing her husband's regrets. She told how he had planned to be with us and that he experienced a real disappointment in his inability to attend. The great Nicola also sent his regrets.



HOUDINI

THE ORGAN OF THE SOCIETY OF AMERICAN

YEAR

NOVEMBER 15, 1926

PRICE 25

# HOUDINI 'MESSAGES' BY MEDIUMS FAIL TO HAVE KEY WORDS, WIFE SAYS

THEIR SECRET CODE UNREVEALED



Harry Houdini, the late magician, and his wife, Beatrice, who devised a 10-word quotation which has not appeared in any of many medium "messages."

## QUOTATION HE DEvised ABSENT IN SPIRIT CODE

Widow, Who Alone Knows  
Words, Yet Hopeful of  
Communication

### MAGICIAN HAD THREE MESSAGE COMPACTS

Attleboro Medium Who  
Had 'Contact' Is Un-  
known There

NEW YORK, Nov. 22 (AP)—Harry Houdini, magician who died on Oct. 31, had three compacts by which he planned to try to get messages over from the spirit world, his wife said today.

The magician, who during 35 years of activity did much to expose fraudulent practices of fake mediums, composed a quotation of 10 words, of which his wife alone shared the knowledge he took to his grave.

#### NONE HOLDS KEY WORDS

Of the "dozens and dozens of messages" which she said today mediums had given her as coming from her departed husband, Mrs. Beatrice Houdini said that not one held the key words that would identify it as Houdini's.

The Scientific American today released for publication a message received by a medium in Attleboro, Mass., on Nov. 2, which she submitted as the attempt of Houdini to get in touch with this world. The medium, who asked that her name be kept secret, used automatic writing as her means of "establishing contact," and secured three messages, a brief one, and two much longer compositions.

"Astral soul is vested at last, Weiss (Houdini's original name) says God is welcome creator—God is truth—God is love—God is without peer," one of the messages started, and ended "see some of my friends and tell them Houdini lives."

Mrs. Houdini was reached by telephone at Atlantic City, where she is convalescing from the illness which has kept her in bed since her husband's death. The messages were read to her in full, but she denied that they contained anything similar to the quotation composed by her husband and agreed on by them as means of communicating with her if communication were found possible.

#### WIFE HOPES TO HEAR

"If Houdini can communicate, he will do so, I know, and he will get his message over to me in the words of our quotation," she said. "We were very close, and I am hoping that I may hear from him."

"But since his death there have been so many 'messages' that mediums have brought me—dozens and dozens of them—and none of them contain the key words."

"Houdini himself had hopes of the possibility of communication from the spirit world, but very little belief in it. During his life he had had compacts with 24 different men who died, and who had arranged ways that they would send back word to him. None of them ever did."

"When he died, my husband had three compacts that I know of. One of these was the one with me. Then there was one with Sir Arthur Conan Doyle, to which also I hold the key, and one with a gentleman in Philadelphia, whose name is to be kept secret."

At his home here, James Collins, for 25 years Houdini's assistant, corroborated Mrs. Houdini.

"Houdini will send back messages, if he can, only through the ways agreed on," he said. "He always said that if he had proof he was willing to believe in spirit communication, but that in the 35 years he investigated, there was never anyone who could show him any proof."

### MEDIUM MYSTERY

None in Attleboro to Get Message,  
Declare Spiritualists

There are no accredited mediums in Attleboro, an investigation by The Herald yesterday showed. Residents there interested in spiritualism say that they had no knowledge of the matter.

Spiritualists in Boston to whom the message purported to have come from Houdini was shown were unable to decode parts and were puzzled at the clarity of the last sentence in view of the incoherence of the whole.

Mrs. Emma G. Kaine, secretary of the State Association of Spiritualists of Massachusetts, an organization which investigates all claims of mediumship, said that there were no certified mediums in Attleboro. Mrs. Alice G. Wemmell, secretary of the Attleboro branch of the society, declared yesterday that if there were any mediums in that city, she would know about it, as her organization keeps a close watch on such claims.

For a small city, Attleboro has a great many persons interested in psychic phenomena, but no one could be found there who conducted seances. "Readers" are numerous, and clairvoyants plentiful there, but no instance of automatic writing or psychic control have been reported to the local society.

Mrs. Wemmell suggested that the medium in question might be a visitor to the city, who wished to remain unknown. She denied that it was a member of her organization, and Mrs. Howard Warner of Norton, nearby, also was positive that the medium was a stranger to her.

Samuel L. Ballen, counsel for the State Association of Spiritualists, after a talk with Mrs. Kaine, said:

"The State Association of Spiritualists of Massachusetts is the only authorized, legalized established religious body of its kind in the state holding Massachusetts charter. The state association has subsidiaries throughout the state, and supervises with great care the certification of mediums. Certificates of mediumship are given only after the person qualifies following a severe test by the state board appointed by the state association. No one in Attleboro has been certified to act as a medium."



# HOUDINI 'MESSAGES' BY MEDIUMS FAIL TO HAVE KEY WORDS, WIFE SAYS

THEIR SECRET CODE UNREVEALED



Harry Houdini, the late magician, and his wife, Beatrice, who devised a 10-word quotation which has not appeared in any of many medium "messages."

## QUOTATION HE DEvised ABSENT IN SPIRIT CODE

Widow, Who Alone Knows  
Words, Yet Hopeful of  
Communication

### MAGICIAN HAD THREE MESSAGE COMPACTS

Attleboro Medium Who  
Had 'Contact' Is Un-  
known There

NEW YORK, Nov. 22 (AP)—Harry Houdini, magician who died on Oct. 31, had three compacts by which he planned to try to get messages over from the spirit world, his wife said today.

The magician, who during 35 years of activity did much to expose fraudulent practices of fake mediums, composed a quotation of 10 words, of which his wife alone shared the knowledge he took to his grave.

#### NONE HOLDS KEY WORDS

Of the "dozens and dozens of messages" which she said today mediums had given her as coming from her departed husband, Mrs. Beatrice Houdini said that not one held the key words that would identify it as Houdini's.

The Scientific American today released for publication a message received by a medium in Attleboro, Mass., on Nov. 2, which she submitted as the attempt of Houdini to get in touch with this world. The medium, who asked that her name be kept secret, used automatic writing as her means of "establishing contact," and secured three messages, a brief one, and two much longer compositions.

"Astral soul is vested at last, Weiss (Houdini's original name) says God is welcome creator—God is truth—God is love—God is without peer," one of the messages started, and ended "see some of my friends and tell them Houdini lives."

Mrs. Houdini was reached by telephone at Atlantic City, where she is convalescing from the illness which has kept her in bed since her husband's death. The messages were read to her in full, but she denied that they contained anything similar to the quotation composed by her husband and agreed on by them as means of communicating with her if communication were found possible.

#### WIFE HOPES TO HEAR

"If Houdini can communicate, he will do so, I know, and he will get his message over to me in the words of our quotation," she said. "We were very close, and I am hoping that I may hear from him."

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# MODERN MERLIN LOST TO CUPID AT HIS FIRST ENGAGEMENT

By Dolores Waldorf

Harry Houdini's first professional engagement as a magician brought him a wife. He has had the same "Mrs. H." (as he calls her) for twenty-nine years, but his tricks are as much of a mystery to his wife as they are to the rest of the world. Which might speak well for both of the Houdini family.

The story of the Houdini romance was told yesterday at the Plaza Hotel by the two most concerned, while Hedda and Van Zant (the rest of the Houdini family) interpolated wicked trills and whistles. Houdini has come to San Francisco to appear at the Orpheum this week.

"I was just 18 and mighty awkward," said Houdini as he smiled at the tiny wife, "I was living in New York with my mother. A lady offered me \$5 if I would perform a few tricks at her daughter's birthday party.

## HOW IT HAPPENED.

"My paraphernalia consisted of a very wobbly table and material for performing such tricks as the wine and water transformation. I carried the 'props' in the table top with the tripod folded under.

"I had to take a street car to this lady's house. On the way the car lurched and my magic spilled on the floor. A little girl in a pretty white dress ran to help me, and we picked the things up together. I was very red and ashamed and got off the car in a hurry after I had thanked her.

"At the lady's house I was put in a big room with folding doors. When my table was set up and I was ready the doors were opened. The other room was full, but all I could see was the little girl in white sitting in the front row. I tried to show off, of course. The table couldn't stand it and over the whole thing went. The chemicals for the wine and water trick spilled onto the little girl's dress and ruined it. Her mother took her home and I was left to pick up the remains.

## WHIRLWIND COURTSHIP.

"I found out where the little girl lived and went to her house. I wanted to pay for the dress. But the little girl's mother was a pretty mad lady. Finally I went away, but as I turned the corner, I saw the little girl up in a second-story window. I managed to tell her what I wanted to do, so she wrote a note to me and let it down on a thread.

"The upshot of it was that I got her measurements and gave my mother money to buy the material for a new dress. When it was done my mother had me get the little girl to come to our house to try it on. Mother did not know if she had the dress just right. So the little girl came.

"She put the dress on to wear home so she could surprise her mother. On the way we had to pass the City Hall. I liked the little girl very much. She was just a few months younger than I, but she looked like a very little lady who had forgotten to grow up. I hadn't spoken more than a hundred words to her, but when I saw a newly-married couple come out of the City Hall I turned to the little girl and told her what a pretty bride she would make. She told me I looked just like a bridegroom. Then I said, 'Let's go in and get married,' and we did."

# HE WON HER WITH HIS MAGIC

Here we have Harry Houdini, world famous magician, and Mrs. Houdini, who, despite the fact that she has been his wife for twenty-nine years, is as much puzzled by the mystery wizard's accomplishments as is the rest of the world. Houdini is in San Francisco to fill an engagement at the Orpheum this week. In the accompanying story he tells how his magic won him Mrs. Houdini.



## WATCHES HUBBY PERFORM.

The diminutive Mrs. Houdini wears a wide plain gold wedding ring, which holds within the inner circle a miniature portrait of her husband.

"I'm real old-fashioned," she said. "I have loved the same husband all these years and I wear the old-fashioned ring."

Mrs. Houdini always sits just back of the wings when her hubby is on the stage, watching with wonder and adoration. When he does the very dangerous tricks, she puts her hands over her eyes and hunches upon on the chair until some one tells her that everything is all right.

Houdini has revealed just one trick to his wife in the twenty-eight years they have been married. That time he had to, or "Mrs. H." would have gone home to mother. He had to prove to her that he wasn't a tool of the devil, because he had written her father's name in blood on his arm. Mrs. Houdini's objection was based on the fact that her husband did not know her father's name, had not even heard her mention it once. She demanded an explanation and the magician gave it.

Mrs. Houdini and her Harry have had a very peaceful life together except for his library.

Their home is a four-story house in New York city and, according to Mrs. Houdini, most of the four stories are filled with books.

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# Harry Houdini Gets Death Threat

## "Evil Spirits" Put Curse on Him

### Wax Doll Is Mental Murder Medium

#### Death Within Year Decried by Margery's Controls.

Death within a year will be Harry Houdini's punishment for impugning the validity and honesty of Mrs. Le Roi G. Crandon, the Boston doctor's wife who gives psychic seances under the "spirit" name of "Margery."

The dire threat has been carried from Margery to Houdini by semi-public statements made,

"in the name of the evil spirits," by the Boston medium, who has been charged by the handcuff king with hoodwinking psychic investigators of the Scientific American.



Houdini

Annoyed, but not tremendously depressed, Houdini told last night exactly how devotees of malicious animal magnetism attempt the supernatural feat of willing the death of a hated individual.

#### DOLL BEARS THE STABS.

"A wax doll image of me will be made. The doll will stand at the bedside of my enemy, who will penknife blades, while chanting certain formulaic curses characteristic of the black image of the middle ages."

"The belief in black magic is an absurd survival from the dark century during which alchemy, astrology, demonology, and Rosicrucianism combined to addle the wits of misguided men. That men and women of today are still meddling with the rituals of that Anti-Christ and burning malororus powders in darkened cellars to the spirit of Beezebub seems an absurdity but it is true."

#### MALIGNANT CURSE.

"When the human intellect is caught between charlatanism and ignorance the result is both preposterous and malignant."

"The preposterous and malignant curse which has been put on me in Boston is not going to kill me. But there is always the chance that a coincidence will seem to prove the working of the curse."

"Can you imagine what these worthy Boston witch-doctors will



"MARGERY, THE MEDIUM."

do to me? I don't get to the other side!"

Houdini scoffed not only at the alleged magnetic death threats but, once again, at all of Mrs. Crandon's pretensions to a command of the spirits of the occult world.

#### DEFIES BLOCK MAGIC.

"This Boston group can't even give me a pimple by sticking hatpins through my photograph and what's more, they can't get in touch with the dead by retiring into fake trances in fake medium cabinets."

"Prof. William McDougall, the Harvard psychologist, who has once again asserted his belief in

Margery and his disbelief in my clear exposures of her duplicity, will receive a telegraphic challenge tomorrow (Monday)."

Houdini's challenge to the professor is a bet of the sum of the professor's yearly salary that, if he allows Houdini to nail him in a box and toss said box over the side of a ship at sea, his friendship with Margery and all her spirit controls will not get him out of the box before he drowns.

To the suggestion that the bet might be difficult to collect, Houdini countered:

"Yes. But I'd have to make the wager with the professor's estate."

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# NEW YORK HERALD New York Tribune

## Showman and Scientist

Those of us belonging to that portion of humanity which does not subscribe to belief in the existence of spooks should be grateful to Houdini the handcuff king. This showman, with a scientist's devotion to the truth, saves us the trouble of having to argue with those who do believe in ghosts, let alone having to give them a serious house room in our brains. He deserves some sort of salute.

We can read Frazer's "Golden Bough" and elude our contempt for the inhabitants of the Nicobar Islands who fear to mention the name of the dead, or we can hear Houdini challenge the spirit mediums in the world to win \$10,000 of his savings by doing something with the spirits of ghosts that he cannot do with trickery. So long as Houdini's forfeit is unclaimed we must with a clear conscience, refuse to waste time in the seance parlors. But the thing Houdini fighting is too big for one man. The dragon which he is engaged dwells in the slough of human ignorance. That is a swamp that is not to be drained and reclaimed for many centuries; the extent of the task does not lessen the obligation of this and coming generations to keep working at the job. In the mean time Houdini invaded the morass and annoyed the monster that feeds there.

There are in New York, as there are in every other city in the United States, spirit mediums who make a fat living out of the mental incapacities of a part of the people. It is, usually, that part which is unattached to a church and lacks the philosophy to find comfort in the thought of a short, conscious existence. There are such people may serve as a reminder that Jew and Gentile in their churches have centuries been fighting this battle that Houdini the son of a rabbi, now wages in his shrewd dogged manner. This sort of spirit medium is a type of ghoul that seeks profit from the dead side of graveyards. The victim is the bereaved person whom the affliction of death has caught unprepared by religion or philosophy.

The claims of "Margery" that she is able to receive at will the spirit of her dead brother Chester, are the latest example of the more pretentious medium who seeks scientific endorsement. The fact that her husband, Dr. L. R. G. Crandall has some connection with Harvard University gave her seances an extra touch of distinction. In exposing the falseness of "Margery's" claim Houdini has shown himself far more than a handcuff king. He is a good citizen and a convenient neighbor. So long as his \$10,000 forfeit remains unclaimed there are some of us who, though we may suffer tremors when sent into a dark cellar to replenish the fire when the furnace man takes a night off, at least can sit in the shelter of Houdini's challenge and thumb our noses scornfully at the scientists who pretend to find something valuable in the jugglery of "Margery."

# Houdini Will Devote Life to Spiritualism

Harry Houdini, wizard of wizards, will devote the rest of his life to the study of psychic phenomena.

The master magician, who has baffled his fellow illusionists with his art of legerdemain, is now at Proctor's Palace Theater, and he hoped that before he came to the end of his mortal days he would find a genuine medium.

Houdini has caused a sensation throughout this country and Europe by his denunciation of "Margery," the Boston medium as a practitioner of fraud. His revelation has caused the Scientific American, which offered a prize of \$5,000 for proof of psychic phenomena, to withhold the award. This is a marvelous achievement in the light of the fact that renowned scientists served on the committee and did not perceive deception. "Margery" gave ninety seances and Houdini attended only the last five, and he alleges to have discovered fraudulent practice in all he attended.

"Margery," who in private life is Mrs. Le Roi G. Crandon, wife of the famous physician, declared the "Master Mind" yesterday, "is a beautiful flower with decayed roots. She claims to be able to summon the spirit of her brother, but this fact was never proven—to me. It was not a bona fide spirit that asserted to be the presence of her brother but one produced with consummate cleverness."

"I believe the work I am doing is the greatest humanitarian achievement of my life. I have spent many hours on the stage and public rostrum but now I am helping to alleviate the years of worry that is driving many to the brink of insanity by their inordinate desire to communicate with the dead. Many persons know I have devoted years to the psychology of deception and believe me when I investigate a medium and proclaim her fraudulent."

"It has been said that I was a prejudiced member of the committee that studied 'Margery.' I am prejudiced for one thing; truth, and no medium should fear that. In all my years of professional psychic research I have never found a medium that possessed psychic power. I am not a sceptic—I want to be convinced that the mechanics of deception does not enter into a seance. I am sure that true spirits will baffle me, yet I have not been baffled all these years."



HARRY HOUDINI.

and can produce every spirit manifestation that the medium asserts to be genuine.

"There are two kinds of mediums," Houdini continued. "Those who exclude themselves into the belief and those who cheat. Those in the first category are mad; those in the second are bad. One honest medium—who believed he had occult power—was a Dr. Gregorowitch in a middle-western city. I was a boy at the time and believed his seances genuine. I reasoned that he lived so near to the police headquarters that he could not be fraudulent."

"I have had some more experiences with mediums. One pestered me with his desire to introduce me to the Devil while another said he could effect an introduction with Jesus."

"There is a touch of irony to the result of several seances. A medium claimed the rapping spirit to be that of a long missing man who wanted to get into communication with his family. Through the medium the spirit told many things. Imagine the surprise of the family when two years afterwards he returned to the bosom of his family. He was not even dead."

The production of spirits by knowledge of the fundamentals of magic were demonstrated by the famous illusionist. With the writer were Marie Bellino, soprano, of Cranford, New Jersey, and several staff reporters. Houdini asked for a glass, a fifty-cent piece and Miss Bellino's glove. He placed the coin in the glass, wrapped the glove over the top of the glass and excluded the light from the tumbler by wrapping some paper around the glass.

The two ends of the paper he asked Miss Bellino to hold. Then he summoned the spirits to manifest themselves in the glass. A sound of the whirling silver piece could be heard. The young lady did not hear the rattle and this was repeated for her sake and then again for two more rattles.

Another illusion Houdini performed was that of disjoining his thumb from the rest of the hand, extending it what appeared to be six or seven inches away from the palm which was thumbless, and returning the missing member to its rightful place. Needless to say it was something that neither the writer nor those present will ever forget.

## HOUDINI HERE, RAPS MEDIUMS

Famous Magician Building  
Auto-Theater to Lecture  
Against Spiritualist Fakers

"All mediums are fakes. The belief that the living can communicate with the dead, sponsored by such eminent personages as Sir Oliver Lodge and Sir Arthur Conan Doyle, is a grave menace. It has driven thousands insane, and paved the way for other thousands to be bilked of their fortunes."

Harry Houdini, magician, now carrying on a nation-wide lecture campaign to warn the public against the asserted frauds of spiritualism, arrived at the Biltmore Hotel yesterday and immediately issued his challenge to mediums.

While in Los Angeles, Mrs. Houdini, accompanying her husband, will look about for a residence. They will vacation six months each year here. Houdini denies he is about to retire. He is building a picture bus, which, operated by four levers, can be transformed into a theater seating 186 people. It is about the size of a Pacific Electric bus, he explains, and is a house on wheels in which he will tour California, taking his fight against spooks and their accomplices to the smaller towns. Houdini is a friend of both Sir Oliver Lodge and Sir Arthur Conan Doyle. Both are sincere, but both are unequipped to detect the subtle wiles of mediums, says Houdini. Telling why he has taken up arms against the growing belief in communication with the dead, Houdini said:

"I have seen what havoc it plays on the human mind, watched my friends go crazy and watched mediums extract the last nickel from them."



THE EVENING TELEGRAM—NEW YORK  
IS THERE LIFE AFTER DEATH

**Have**

**Subject**  
**Communication**

*The Varying Views of Spiritual Leaders on Spirit Communication and the Life Beyond.* After death, all live in the work-a-day sphere.

BISHOP CHARLES SOMERSET: "If this Episcopal Diocese of New York—'if this life ended here, all would be empty. We would exist like animals. When death came it would end all. I would not care to go on wearing myself out in a useless effort. Spiritualism, rightly understood, holds out a new help."

what? No one knows!"

ALBERT F. GILMORE, Christian Science Church Authority—"The Christian Science Church is opposed to spiritualism. Mr. Mary Baker Eddy points out that after an individual has passed the portals of death he will recognize and communicate with those who, having gone before, now appear on the same plane as consociation. But this relates not at all to spiritualism. . . . But this relates not at all to spiritualism."

promise and a new help.  
**THE REV. J. H. McMAHON**, Rector of  
 the Roman Catholic Church of Our Lady of  
 the Resurrection, said: "I believe in the resurrection of the body."

Student on

Louise means the immortality of the soul. It is the teaching of the Catholic Church that no good, but evil, well as of the soul. Great things be the result of invoking such an (spiritualism) in human affairs. ers tell us the life of the soul will be preserved it unless our identity is interest to us.

HOOD. "Mystic and Spiritual Matters: — Many of the Mystics have elaps'd since my friend left this life. And never, in any shape or form, has he given me the slightest sign. No token has come but from the land of shadows. I cannot but believe that if it were possible he would have made every effort and returned to me."

DR. SAMUEL SCHULMAN, Rabbi of Temple Beth-El—"Why delude the bereaved with words? Why tell the bereaved that their dear ones have not died, but that they are 'passed away'? Hope is held out in vain, and the bereaved are left with the only 'passed away'—the bereaved themselves. The bereaved are left with the only 'passed away'—the bereaved themselves. The bereaved are left with the only 'passed away'—the bereaved themselves."

of exhausted every opportunity, but I have given him every opportunity. I am forced to the conclusion that those who pass on before have a conclusion so different from ours that that they on a plane so different communicate with those who cannot possibly communicate with those on this earth."

# None Has Found the Truth, Asserts Houdini, Showman

By HOLDING.

It is with the deepest regret that we have watched the great wave of spiritualism sweep the world in recent months and it is with even greater interest that I have read the articles by leading scientists on the marvelous phenomena.

small and their faces were as pale as the white material that was draped over them. The women who were supposed to be buried with the dead they had killed were horror stricken. When it was announced that a man who had been murdered in the gallery had been taken to the hospital, a crowd of negroes in the street and a noisy, hasty retreat. Women sobbed and grew pale.

...the subject of post-  
...-particularly the articles by Sir A  
...than Conna Doyle and Sir Oliver Lodge  
...have discussed them. I  
...in which they have  
...specifying conversation to a belief in  
...after death. While I am ever open  
...to conviction I must declare at once  
...I do not believe in the subject  
...who has written that there is a 'Tr  
...gained the truth, spirits have not  
...truths are wholly willing to belie  
...preconceived I am, but they  
...strange things do happen, but they  
...not explained by anything  
...ten or presented  
...der at me explain

[illegible][illegible]

And to this the fact that I have actually participated in the political mudslinging of the present campaign is a further proof of the fact that I am not a Jew. As has been said, I have

**OPEN FOR CONVICTION.**

I must confess that I did not hold myself in readiness to be proved right that there was any after death. In my younger years I was a "medium," playing spiritisms or my audience, but I shuddered at any belief in a veridical—got to any belief in a veridical—communication with the departed. I was in a state of deprecation of their presence in it. I have said—but to a readiness to believe. If ever I was with the actual proof. Since I have been serious in my study of them, I have been seriously in my study of them, I have been seriously in my study of them, I have been seriously in my study of them.

[illegible]

My change of attitude came  
prayer and the fact that  
way. About twenty-four  
gave my last "genuine"  
seance in Garnett, Kansas.  
the California Concert Cor-  
we had advertised heavily  
hall was packed. I will ad-

It was with company, and as all week, the limit that I re- not been disclosed for mo-

THE EVENING TELEGRAPH  
IS THERE LIFE AFTER DEATH  
Spirit

**Spirit  
and  
Sa**

*The Varying Views of Spiritual Leaders on Spirit Communication and the Life Beyond*

[illegible]

promises, and a help.  
THE REV. J. H. McMAHON, Rector of the Roman Catholic Church of Our Lady of the Resurrection, are in communion with those who are still of the flesh.

HOUDINI, Showman and Student of Mystic and Spiritual Matters: "Many years have elapsed since my friend left this life. And ever, in any shape or form, has come to me from the land of shadow. I cannot but believe that if it were possible he would have visited every effort and returned to me."

**DR. SAMUEL SCHULMAN**, Rabbi of Ocean Park Synagogue, has given him every opportunity to do so. "Why didn't he have been more significant—nothing. I am forced to conclude that those who come from our part of the world have not died, but have been put on a plane so different from ours that they cannot possibly communicate with those on earth." He said.

"I hope to hold out in this time of crisis," he said. "I have passed away? Hope is held out in the Jewish teachings of a future life, but the Jew is taught to fit himself for that existence right now."

# None Has Found the Truth, Asserts Houdini, Showman

By HOUDINI.

[illegible]

satisfy me with return. Fifteen years ago I made a solemn compact with a devoted friend, much older than myself, a compact upon which he based his faith in my ability to do the work of his old age. He has passed into the beyond, and should communicate with other.

-learned size

Many years have elapsed, and my friends left this life. And even when I am alone, I cannot but believe that if it had been possible for me to have exerted every effort and returned to my friends, I should have given them the same satisfaction. But there has been no consolation for me. I am forced back upon a consolation that those who pass on before me cannot give. I am alone in a place so different from ours that those on earth, those on earth,

Add to this the fact that I have been able to reproduce these phenomena. Aside from Harry Keira

**OPEN FOR CONVICTION**

[illegible]

pure character of attitude came years ago to me. About twenty-four years ago I was, in my last "ragged" spiritualistic war, in Canada, Kansas. It was with death. I cannot say I do not know. I believe that everything is impossible. I am not to say to every-thing that so far the truth has been discovered for mortal eyes to see. I will admit that I do not seem to hear.

## MAGICIAN PULLS LOCAL MINISTER OUT OF AUDIENCE

### The Rev. Gunsolus Goes to Stage to Answer Spir- itualist Attack.

Houdini, master magician, forsook his hat-and-rabbit trick last night to pull out of the audience at the Murat theater one of the most thrilling acts ever presented on an Indianapolis stage. The Rev. Charles H. Gunsolus, pastor of the American Spiritualist Church of the Soul, who was alleged by Houdini to have attacked him in writing shortly after his visit to this city last year, was drawn into the act. Houdini's assistants were members of the national detective agency and a large corps of private sleuths hired by the mystifier himself.

Following two acts of illusions, sleight-of-hand tricks and escapes, Mr. Houdini advanced to the front of the stage and launched into a series of charges against the Rev. Mr. Gunsolus.

The major part of the magician's charges were based on information said to have been given him by a Miss Nellie Block, one of his employees, who was purported to have been ordained as a minister in the Spiritualist church here.

#### Pastor Goes on Stage.

The Rev. Mr. Gunsolus, who was in the audience, made his way to the stage to reply to the charges. His denials brought to the spotlight members of Houdini's large corps of detectives, who seemed to occupy seats in all parts of the house. The detectives were armed with reports of their investigations.

Mr. Gunsolus declared that he is with Houdini in his effort to drive out fraudulent mediums and that he admitted that ninety-nine out of 100 mediums are fraudulent.

Mr. Gunsolus evidently concluded he was outnumbered when none in the audience rallied to his support, so he finally offered Mr. Houdini his hand, which was taken, and Mr. Gunsolus bowed himself out. It was after 11 o'clock before the controversy was over.

#### Proves Self Master.

In the first two acts Houdini proved himself the master magician in every way. His tricks, and there are many of them, seem more consistently good than any similar number being performed by any other mystifier on the stage today. In the card tricks he displays wonderful ability and in the cabinet and other large effects he offers excellent entertainment. Not all of the tricks are new, but it can be said without exaggeration that all of them are good.

He has a pleasing manner that goes over well with the audience and his humorous sallies were particularly well delivered last night. He has revived the water torture cell escape, which is perhaps his greatest act of the kind. Possibly his cleverest is the East Indian needle mystery, in which he swallows several packages of needles and they come from his mouth threaded.

Mr. Houdini will remain at the Murat for the rest of the week and has accepted a challenge from the Atkins Saw Company to escape from a box built by it at Wednesday night's performance.

**REDACTOR BURNS.**

THE WORCESTER EVENING PO

## MASTER MAGICIAN POSTS \$10,000 AS CHALLENGE TO LOCAL MEDIUMS



Negotiable bonds valued at \$10,000 have been posted with Mayor O'Hara by Houdini as evidence of his good faith in his challenge to Worcester "mediums."

## HOUDINI CHARGES FRAUD BY PASTOR

A woman, introduced as Nellie Block and employed by Harry Houdini, who is spending much of his time exposing fake spiritualist mediums, addressed the congregation of the Christian Spiritualist Church, Sunday night, Charles A. Gunsolus, pastor of the church, admitted to an audience at the Murat Monday night when confronted by charges made by Houdini.

"Nellie Block," who appeared on the stage with Houdini, represented herself to Gunsolus, according to Houdini, as being interested in spiritualism. After two day's acquaintance, Houdini says "Miss Block" was ordained in Indianapolis as a minister of the Spiritualist Church.

Houdini hurled charge after charge against Gunsolus and invited Gunsolus to answer him. Gunsolus walked to the stage. He admitted that "Nellie Block" had spoke in his church, that she had been ordained after her short stay in Indianapolis and that he had given her a reading. He denied Houdini charges that he had told other persons he had

known "Miss Block" for six months. "Miss Block" charged, and Gunsolus admitted, that he had given her a reading for \$2. "Miss Block" said Gunsolus had told her about her present husband, about her first husband and about her children. She told the audience that she had never married. Gunsolus did not answer these charges.

Houdini and "Miss Block" declared Gunsolus had attacked Houdini in speeches in his church. Gunsolus denied this. He told of inviting Houdini to a private seance and of pushing the invitation in an envelope under a door of a room at the Severin.

During the course of the argument, or debate, between Houdini and Gunsolus, Houdini introduced a man in the audience as a representative of the National Detective Agency and said that this man had turned over to him the complete history of Gunsolus' life.

Houdini read to the audience the names of fourteen alleged mediums, some of whom Gunsolus said he knew to be mediums, who, he said, are operating in Indianapolis.



# HOUDINI, THRU AID, EXPOSES SPIRIT MEDIA

By HOUDINI

Feeling certain that methods employed by spiritualists are fraudulent and desiring to get direct information on the training of mediums, I have organized my own secret service department to obtain such data. The success of my operatives has been conclusive.

One girl detective has actually been able to get herself ordained three times in different cities as a full-fledged spiritualist minister with a license to do business. It was the easiest thing on earth for Nellie Block to obtain her certificates. The first time was in New Jersey. There, for a payment of \$10, with an additional payment of \$10 to speed things up, \$35 in all, Miss Block received her first diploma in a few hours of "training."

She repeated the feat in Indianapolis in October. There she was ordained again for \$25 with a \$1 tip for the speedy service, and also obtained a lecturer's license for \$2.

## Lectures, Then Exposes

The Rev. Nellie Block, as an ordained minister, spoke one Sunday night in the Christian Spiritualist church in Indianapolis, of which Charles A. Gonsolus is pastor. The next night she denounced and exposed the whole rigmarole on the stage with me. Gonsolus, who was in my audience when Miss Block revealed her real interest in the case, admitted that Nellie Block had been ordained in his church, had given a lecture there and that he had himself given her a reading.

She told how he had told her things about her first husband, second husband and about her children, when as a matter of fact, as she explained, she is not and never has been married.

## Exposes in Many Places

By means of these operatives, whom I send on ahead to a town where I am to appear, I am able to obtain complete data as to the methods and prices of the various local mediums.

By my secret service system I have been able to expose the most famous spiritualist mediums in Buffalo, Youngstown, Pittsburgh, Dayton, Syracuse, Indianapolis, Rochester and Columbus.

And if anybody doubts my ability to show their trickery, there is my standing offer of \$10,000 for any spiritualistic feat that I cannot duplicate or show how it was done.

## Questions and Answers

Here are some of the questions I have received by mail in Cleveland, along with my answers:

Q: How is it that if all mediums are frauds, that the law does not stop them from practicing? A: Because they trade under the cloak of religion and freedom of religion is a fundamental principle in America. Then, instead of charging fees, the mediums ask for donations and thus keep within the law.

Q: My husband has been dead two years and before he died he asked me never to marry again. I have two children and can scarcely make a living. I have met a young man who loves me and adores the children. He wants to know if we couldn't consult a medium and ask my deceased husband's permission for us to wed for the children's sake. Do you think it could be done? A: Don't be foolish; no medium can get in touch with a disembodied spirit and the quicker you get the idea out of your mind the happier you will be. If you love the young man, marry him. However, I'm not a guide on love affairs.

# Houdini Aid Got This for \$25

OFFICE OF THE SECRETARY-TREASURER,  
THE SPIRITUAL CHURCH OF THE SOUL, INC.  
of Indianapolis, Ind.

ORDAINED MINISTER'S CERTIFICATE.

To Whom It May Concern:

This is to certify that Nellie Block a member of the Spiritual Church of the Soul, known as a sub-ordinate of the Spiritual Church of the Soul, of the city of Indianapolis, State of Indiana, County of Marion was on the 5th day of October in the year Nineteen Hundred and 25 regularly appointed an Ordained Minister of the Gospel of Spiritualism, by said State Association. In accordance

with the provision of the law and services of ordination relating to Ordained Ministers, a law enacted by the Spiritual Church of the Soul, of the State of Indiana, a religious body incorporated under the laws of the State of Indiana.

This is further to certify that Nellie Block was examined by the State Board as to phases of Mediumship and was found to possess physical and mental phases as herein noted: Trance, Clairvoyance, Pyrokinetic, etc.

This Certificate is in full force and effect until otherwise revoked in the manner as provided by law.

The holder hereof is permitted to perform all rites and ceremonies of the Spiritual Church of the Soul.

IN WITNESS WHEREOF, we affix our hands and seals this, the 5th day of October, 1925

Oriskany M. M. M.  
PRESIDENT

Addie J. Jones  
SECY. TREAS.

This spiritualists' church certificate shows how easy it is to become an ordained minister in some of the mediums' churches. This certificate was issued to one of the secret service operatives of the magician, Houdini, who is exposing fake spiritualists over all the country. This certificate, which is self-explanatory, was obtained for \$25 with a \$1 tip.

Q: I visited a medium in Lillydale who sold me a luck charm to win me friends and make my sweetheart return. Would such a charm work? A: Thousands of folks have bought lucky charms and still buy them, but they are useless. There is a law against soothsaying or prophesying, and in case a fortune teller sells you any more luck charms, report it to the police. They'll make it unlucky for the medium.

Houdini, who is appearing in person at the Hanna theater this week, will answer questions about the spirit world, fraud and spirit mediums. Letters addressed to him thru The Press will be answered by Houdini personally or the answers will be published in the columns of The Press.

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# HOUDINI PUTS ON SEANCE FOR COPS

Exposes Fake Mediums at  
Police Academy.

REVEALS TRAP FOR 'MARGERY'

100 Detectives Hear Lecture on  
Spiritualism.

A mock spiritualistic seance, at which the popular tricks of fake mediums were exposed, was staged to-day at the Police Academy by Houdini, the master of escape and Nemesis of clairvoyants. More than 100 student detectives behaved in the most collegiate manner, taking notes in shorthand and whatnot and raising their hands to ask questions.

Houdini's lecture and demonstration marked his maiden appearance as a member of the "cops' college" faculty. In the near future he will appear again and explain several tricks which he told the students to ponder by way of homework. His work is part of the curriculum, and an examination on his course, "How to Catch Fake Spiritualists," must be passed before matriculants receive their D. S. (doctor of sleuthing).

The piece de resistance of the seance was Houdini's illustration of how he trapped Margery, the arch medium, of Boston, who, he said, offered him \$10,000 to declare her legitimate. Using two husky detectives as "men of science, the easiest in the world to fool," he had them hold his hands and feet and then while black bags were put over their heads, creating for them the effect of a dark room, he rang a bell on the table and tossed a megaphone over their heads. The students in the lecture amphitheatre saw all while the bagged were sorely puzzled.

"Margery," said Houdini, "was the slickest medium I ever ran up against. If I hadn't exposed her, she'd be well on her way toward making \$5,000,000 from the credulous. Now she has a new bag of tricks. Mediums change them as soon as they're caught."

State writing and messages for the cops followed. While slates were held by stalwart detectives, Houdini produced "spirit messages," much to the bewilderment of every one. Then he explained them and the students noted them in their books.

In instructing how fakers should be run down at dark room seances, where ghostly forms and ectoplasm are materialized from mysterious cabinets, Houdini gave the following rules:

"Don't grab the ectoplasm high up or around the waist.

"Tackle it around the legs.

"Don't grab it from in front.

"Grab it from behind and you'll get the medium, too.

"Don't believe a medium under oath."

Houdini said in his brief address: "Spiritualism and fake mediums will eventually send 90 per cent. of their followers to insane asylums. Mediums are either deluded or deluders. There should be a law to prevent them from operating, mulling the bereaved and unfortunate. I know of one man who has made a million dollars as a medium. Fake mediums are as vultures preying on the grief-stricken and credulous minded and as a class they are the dirtiest hypocrites in the world.

"I am convinced there has been no communication between the living and the dead. You will see things you won't believe when you go to seances, but remember that all mediums are liars, and if you use your head you'll soon uncover their trickery."

SARGENT HONORED

## MEDIUMS STILL HOLD HOUDINI'S SKEPTICISM



est Photograph of Harry Houdini, with Packing Case from Which He Makes  
a Mystifying Escape. (Taken by Ted Spargo)

## Handcuff Wizard Prefers Not to Discuss Case of "Margery"

Harry Houdini, who is able to get out of a straight jacket, or a package, or a pair of handcuffs as easily as a business man can escape from his office to keep an appointment for a golf match, says that he was once a believer in spiritualism and mediums and psychic manifestations, and all that sort of thing, but that was 30 years ago. His investigations into and experience with "phenomena," of both so-called supernatural and admittedly natural origin have completely reversed his opinions.

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that has been investigating  
aims of Mrs. Dr. Crandon,  
ery," the Boston medium who  
the prize offered by the Scien-  
merican for a genuine, proved  
atural manifestation. The  
tee. will not make its final  
for some days and, in the  
time, the lips of the members  
led.

"I don't say a word about it," said Rick to a Sunday Herald reporter in his room at Keith's Theatre. "I'll say nothing. The manager and I have decided to make the escape while I am dressed in a knot of cordage, lashed into man's coat and confined in sack, for good measure—roped and locked trunk. The trick had been accomplished the aid of some occult powder or so, with Mrs. Houdini, likewise, tied up and, in the self-same trunk. In dark ages Houdini would inevitably gone to the stake. As it was, the audience gave enthusiastic "hand" and pre-nex act on the bill.

reivable thing in relation to it; and tell you there is nothing that I cannot duplicate. There isn't anything I haven't done. I have slept out in graveyards, without results. Why, this week I have made two compacts with friends that the first to die shall communicate, if possible, with the survivor."

"Have you ever received any such communication?"

**NO SIGN ACROSS "THE GULF"**  
"Never, I have held men's hands to mine as they died, I have heard their last words, or, when they were too far gone to speak, I have recognized the last fluttery signal from their fingers, but never once has any word or sign come back across the gulf."  
"What is your object in making these researches?"

"To find out the truth," replied Houdini, earnestly. "I believe in God. I am not an atheist. But I seek the exact truth, and nothing else."

"I have, however, in all my career, seen or experienced the slightest thing which would lead me to believe that it was a genuine communication between me and a departed person. No manifestation has ever been made that could stand an absolute test. No phenomenon so-called spiritualistic has ever been shown that was not susceptible of explanation on material and human grounds."

Floudini has written a dozen books, books of absorbing interest, dealing with his own specialty. One, "A Magician Among the Spirits," deals with mediums and their devices. He is also a frequent contributor to magazines and other publications on this subject.

His writings have been painstakingly given the details in literally hundreds of cases. In fact, he could only recall one. In recent time, that had not been published. It had to do with a young Spaniard named Agramacella who asserted that he possessed the power of looking through metals and seeing what was on the other side. He claimed that he could look through a closed hunting case watch and tell what the time was as shown by the north.

"Just a trick," said Houdini. "I soon showed him up. Here!"

He took a watch from a gentleman who happened to be in the dressing room and handed it to the reporter.

"Set it at any time you want," he said.

The reporter, a  
lands to India  
case, will

**HOUDINI SAYS  
HE AIMS ONLY  
TO HIT FAKES**

## Pays Tribute to Doyle, Sir Oliver Lodge and Other Investigators of the Occult

**DENIES HE ATTACKS  
TRUE SPIRITUALISM**

"I want to emphasize to the people of Worcester that I am not attacking Spiritualism as a church or a sect," said Houdini in an interview this morning, in his dressing room at Worcester theater, where he is playing an engagement. "I am not attacking exponents of Spiritualism such as Sir A. Conan Doyle and Sir Oliver Lodge and men and women of that type, who are dealing seriously and unselfishly into the unknown."

But I am attacking the charlatans, the clairvoyants and mediums who under the mantle of Spiritualism are playing upon the minds of the credulous, robbing them of their money for 'readings' and 'seances,' and in many cases producing a condition of mind which leads to the insane asylum and to the making of unjust wills.

"I have been engaged in this task for years, and have accomplished much, I think, in bringing the truth concerning these tricksters to the attention of the public."

Houdini's challenge to Mrs. Armstrong Le Veyne, of 107 Pleasant street, in Worcester theater last night to prove her occult powers was answered from the audience with a counter-challenge from her husband to Houdini to attend a meeting of the local society of Spiritualists. Sunday, when his wife would give proof of her divine inspiration.

Mr. Le Veyne was given five minutes on the stage by Houdini to state his case before the public. For the next five minutes the house was in uproar while Le Veyne attempted to give an expository lecture amid the interruptions of the audience.

He declared that the Spiritualists are suffering persecution such as Christ suffered and that even as he was afterward recognized, so will the Spiritualists be. "Some day the people will see the light," Le Veyne said.

"But Christ never robbed people of 2. did he?" Houdini retorted. Le Veyne continued to tell the audience of Mrs. Le Veyne's standing as a Spiritualist, saying that she is a member of the National Spiritualist alliance and will willingly give demonstration of her power at their church.

"All right," said Houdini, "let her perform here. This is a good place and the public is here, eager to see her perform."

But Le Veyne demurred declaring at the theater was not a church and that the attitude of the present audience was too hostile.

Houdini derided Le Veyne, saying that he was greater than the local one because he holds the charter of the city Spiritualist church. He induced his operative to the audience and said that she is now the church's pastor.

Mrs. Le Veigne, from her box, cried: "he stole it!" And Houdini asked Mrs. Raud, "as she has been known Worcester, to tell the audience how she obtained control of the arch." "Mrs. Raud" told of buying from Hubert O'Malley and told of sending given her by Mrs. Le Veigne which she said Mrs. Le Veigne gave spirit messages from her dead husband and child, although she had never been married and never bore

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The audience during all of the foregoing controversy had shown its interest by joining in the discussion with comments and cheers for Houdini. When Le Veyne announced indignation meeting of the Spiritualists Sunday, there were cries of "Put him out!" "Sit down!" And when Houdini shouted, "I drove the fakers out of California, and I intend to drive them out of Massachusetts, there were cheers and applause."

Houdini repeated his offer of \$10,000 to any medium who can prove the existence of spirits and then charged that mediums have to have dark rooms and "proper conditions" before they perform.

He went on to say that many murders and suicides and cases of insanity could be traced directly to the influence of mediums. He charged that many mediums control the making of wills through their influence and that these are always made for their own benefit.

An offer of \$1000 was made to Le Vayne if her or his wife could reveal Houdini's nickname which Le Vayne refused, saying that religion cannot be commercialized. Houdini thereupon denied spiritualism was a religion. He then asked the audience if it desired to see some of the spiritualists' tricks exposed and the performance continued.

**A Correction**

Through a typographical error in connection with the story of Houdini and his fight with the spiritualists in yesterday's GAZETTE, it was stated that Houdini declared "that his operative had stolen the charter." The word "not" was omitted from the sentence. Mr. Houdini emphasizing the fact that his operative had not stolen the charter, from the state spiritualists, but had purchased it for \$15.

**HARRY HOUDINI  
FLAYS "SPIRIT"  
COMMUNICATION**

**Tells Friendly Fellows Club  
of Death Pact With Fa-  
mous Memory Expert; De-  
nounces Spiritualism.**

Harry Houdini, master of magic and king of shackles, stellar player at the Majestic Theatre, was the guest of honor at the dinner given at the Y. M. C. A. by the Friendly Fellows Club Wednesday evening, and entertained them with several handkerchief tricks, lately invented by him, and by a short history of his life.

He was in company with M. E. Tracy, editor of The Chronicle, and friend of Houdini's for many years, one of the few men who know something of the mystery of the man, and who knows the real basis of his marvellous deceptions.

Houdini told of a most amusing experience he had while performing at Galveston Tuesday evening. In addition to his regular performance, he had a seance from the stage, in which he supposedly received a message from a negro pastor who had died recently there, and which was directed to six colored spectators in the gallery.

"In this message," he told them, "I addressed to E. Brown, Tobe Jackson, George Washington Jones, R. L. Smith, James Williams and Jesse Atkins. Are you up there?"

Came a somewhat tremulous voice from the gallery:

"Yesuh, yesuh, yesuh."

He also told the young men of his experiences in various predicaments which he had been placed by men who sought to bind him in such a way that he could not escape, stating that his hardest experience had been in England, when he was trussed up in his hands behind his back, and feet drawn up to his head.

perhaps his most interesting state-  
ment was concerning one of the six  
th pacts he has made with fa-  
mous men. The one he related was  
with a famous memory expert  
who died about Christmas in the  
year of 1922.

"We had talked the matter over," said, in referring to the agreement, said, in referring to the agreement between himself and the

concerning communication from spirit world. "A few hours before death, he called me to his bed and asked me to hold his hand





Best Photograph of Harry Houdini, with Picking Case from Which He Makes a Mystifying Escape. (Taken by Ted Spargo)

## Handcuff Wizard Prefers Not to Discuss Case of "Margery"

Harry Houdini, who is able to get out of a straight jacket, or a pack-case, or a pair of handcuffs as easily as a business man can escape from his office to keep an appointment for a golf match, says that as once a believer in spiritualism, mediums and psychic manifestations, and all that sort of thing, but that was 30 years ago. Investigations into and experience with "phenomena," of both the supernatural and admittedly supernatural origin have completely reversed his opinions.

Houdini is a member of the committee that has been investigating the claims of Mrs. Dr. Crandon, "Margery," the Boston medium who won the prize offered by the Scientific American for a genuine, proved natural manifestation. The committee will not make its final report for some days and, in the meantime, the lips of the members are sealed.

"I can't say a word about it," said Houdini to a Sunday Herald reporter in his room at Keith's Theatre. "The other side of the coin is that I have just escaped from a pack-case, a straight jacket, a knot of cordage, lashed into a man's coat and confined in a sack, for good measure—roped and locked trunk."

"The trick had been accomplished with the aid of some occult power, second or so, with Mrs. Houdini, substituted, likewise, tied up and, in the self-same trunk, the dark ages Houdini would inevitably go to the stake. As it was, the audience gave enthusiastic 'hand' and pressed the next act on the bill."

Harry Houdini, Mediums, and the Case.

ceivable thing in relation to it; and I tell you there is nothing that I cannot duplicate. There isn't anything I haven't done. I have slept out in graveyards, without results. Why, this week I have made two compacts with friends, that the first to die shall communicate, if possible, with the survivor.

"Have you made such compacts before?"

"Yes, indeed."

"Have you ever received any such communication?"

"Never. I have held séances—saw mine as they died, I have heard their last words, or when they were too far gone to speak, I have recognized the last fluttering signal from their fingers, but never once has any word or sign come back across the gulf."

"What is your object in making these researches?"

"To find out the truth," replied Houdini, earnestly. "I believe in God, I am not an atheist. But I seek the exact truth, and nothing else."

"I have never, in all my career, seen or experienced the slightest thing which would lead me to believe that it was a genuine communication between me and a departed person. No manifestation has ever been made that could stand an absolute test. No phenomenon so-called spiritualistic has ever been shown that was not susceptible of explanation on material and human grounds."

Houdini has written a dozen books, books of absorbing interest, dealing with his own specialty. One, "A Magician Among the Spirits," deals with mediums and their devices. He is also a frequent contributor to magazines and other publications on this subject.

In his writings he has painstakingly given the details in literally hundreds of cases. In fact, he could only recall one, in recent time, that had not been published. It had to do with a young Spaniard named Agramacella, who asserted that he possessed the power of looking through metals and seeing what was on the other side. He claimed that he could look through a closed hunting case watch and tell what the time was as shown by the position of the hands.

"Just a trick," said Houdini. "I soon showed him up. Here!"

**SHOWS WATCH TRICK IS SIMPLE**

He took a watch from a gentleman who happened to be in the dressing room and handed it to the reporter.

"Set it at any time you wish," Houdini said.

The reporter set the watch to the case, and

## Pays Tribute to Doyle, Sir Oliver Lodge and Other Investigators of the Occult

### DENIES HE ATTACKS TRUE SPIRITUALISM

"I want to emphasize to the people of Worcester that I am not attacking Spiritualism as a church or a sect," said Houdini in an interview this morning, in his dressing room at Worcester theater, where he is playing an engagement. "I am not attacking exponents of Spiritualism such as Sir A. Conan Doyle and Sir Oliver Lodge and men and women of that type, who are delving seriously and unselfishly into the unknown."

"But I am attacking the charlatans, the clairvoyants and mediums, who under the mantle of Spiritualism are playing upon the minds of the credulous, robbing them of their money for 'readings' and 'séances,' and in many cases producing a condition of mind which leads to the insane asylum and to the making of unjust wills."

"I have been engaged in this task for years, and have accomplished much. I think, in bringing the truth concerning these tricksters to the attention of the public."

Houdini's challenge to Mrs. Armstrong Le Veyne, of 107 Pleasant street, in Worcester theater last night to prove her occult powers was answered from the audience with a counter-challenge from her husband to Houdini to attend a meeting of the local society of Spiritualists, Sunday, when his wife would give proof of her divine inspiration.

Mr. Le Veyne was given five minutes on the stage by Houdini to state his case before the public. For the next five minutes the house was in an uproar while Le Veyne attempted to give an expository lecture amid the interruptions of the audience.

He declared that the Spiritualists are suffering persecution such as Christ suffered and that even as he was afterward recognized, so will the Spiritualists be. "Some day the people will see the light," Le Veyne said.

"But Christ never robbed people of \$2, did he?" Houdini retorted.

Le Veyne continued to tell the audience of Mrs. Le Veyne's standing as a Spiritualist, saying that she is a member of the National Spiritualist alliance and will willingly give a demonstration of her power at their church.

"All right," said Houdini, "let her perform here. This is a good place and the public is here, eager to see her perform."

But Le Veyne demurred, declaring that the theater was not a church and that the attitude of the present audience was too hostile.

Houdini derided Le Veyne, saying that he was greater than the local man because he holds the charter of Unity Spiritualist church. He introduced his operative to the audience and said that she is now the church's pastor.

Mrs. Le Veyne, from her box, cried: "She stole it!" And Houdini asked "Mrs. Raud," as she has been known in Worcester, to tell the audience how she obtained control of the church. "Mrs. Raud" told of buying it from Hubert O'Malley and told of a reading given her by Mrs. Le Veyne in which she said Mrs. Le Veyne gave her spirit messages from her dead husband and child, although she had never been married and never borne children.

"tricks." He went on to say that many murders and suicides and cases of insanity could be traced directly to the influence of mediums. He charged that many mediums control the making of wills through their influence and that these are always made for their own benefit.

An offer of \$1000 was made to Le Veyne if her or his wife could reveal Houdini's nickname which Le Veyne refused, saying that religion cannot be commercialized. Houdini thereupon denied spiritualism was a religion. He then asked the audience if it desired to see some of the spiritualists' tricks exposed and the performance continued.

**A Correction**

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## HARRY HOUDINI FLAYS "SPIRIT" COMMUNICATION

### Tells Friendly Fellows Club of Death Pact With Famous Memory Expert; Denounces Spiritualism.

Harry Houdini, master of magic and king of shackles, stellar player at the Majestic Theatre, was the guest of honor at the dinner given at the Y. M. C. A. by the Friendly Fellows Club Wednesday evening, and entertained them with several handkerchief tricks, lately invented by him, and by a short history of his life.

He was in company with M. E. Tracy, editor of The Chronicle, and a friend of Houdini's for many years, one of the few men who know something of the mystery of the man, and who knows the real basis of his marvelous deceptions.

Houdini told a most amusing experience he had while performing in Galveston Tuesday evening. In addition to his regular performance, he held a seance from the stage, in which he supposedly received a message from a negro pastor who had died recently there, and which was directed to six colored spectators in the gallery.

"This message," he told them, "I addressed to E. Brown, Tobe Jackson, George Washington Jones, Elijah Smith, James Williams and Jesse Hopkins. Are you up there?"

Came a somewhat tremulous voice from the gallery:

"Yassuh, we's heah. But I ain't gonna be ve'y long!"

He also told the young men of his experiences in various predicaments in which he had been placed by men who sought to blind him in such a way that he could not escape, stating that his hardest experience had been in England, when he was trusted up with his hands behind his back, and his feet drawn up to meet them. Perhaps his most interesting statement was concerning one of the six death pacts he has made with famous men. The one he related was made with a famous memory expert who died about Christmas in the year of 1922.

"We had talked the matter over," he said, in referring to the agreement made, in referring to the agreement made between himself and the expert concerning communication from the spirit world. "A few hours before his death, he called me to his bedside, and asked me to hold his hand until he died."

"He passed away slowly, while I held his hand."

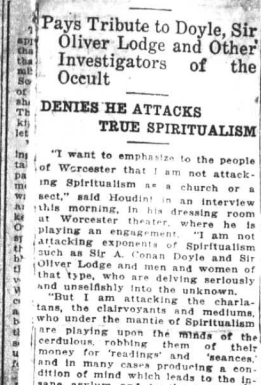
"And two minutes before the breath left his body he uttered the words:

"Shocking words they were—words that I will never forget to my dying day."

"I know those words were uttered only for purposes of identification. And so confirmed am I in my stand on spirit communication that I will give \$10,000 to any medium in the world who can tell me those three words!"

Such is Houdini.





"I have been engaged in this task for years, and have accomplished

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**DENIES HE ATTACKS  
TRUE SPIRITUALISM**

"I want to emphasize to the people of Worcester that I am not attacking Spiritualism as a religion or sect," said Houdini in an interview this morning, in his dressing room at the Grand Opera Theater, where he is playing an engagement which he is attacking exponents of Spiritualism such as Sir A. Conan Doyle and Sir Arthur Conan Doyle's wife, who are among the most famous women of that type, who are deluding themselves and uselessly into the unknown.

"I am not attacking the charlatans, the clairvoyants, the mediums, who under the mantle of Spiritualism are actually up to their eyes in mercenary, robbing the minds of the poor of their money for 'readings' and 'seances.' I am attacking those who produce a condition of mind which produces a constant assylum and to the making of untruths."

"I have been engaged in this task for years, and have accomplished much. In bringing the truth concerning these impostors to the attention of the public."

strong LeVey change to Mrs. Armstrong's home, 1000 Worcester street. In Worcester theater last night to prove her occult powers was crowded from the audience with a counter-challenge. The audience was bidden to Houdini to attend a meeting of the local society of Spiritualists. Sunday, when his challenge was proved of her divine inspiration.

Mr. LeVey was given five minutes to challenge Houdini to state in five minutes the cause of his case before the Houdini to state in five minutes the house was in as uproar while LeVey attempted to prove his occult powers amid the interruptions of the audience.

He declared that the Spiritualists are suffering persecution, such as Christ suffered and that even as he was afterward recognized, so will the Spiritualists be recognized. "Some day the people will see the light," LeVey said.

But Christ never rebuffed people of this kind. Houdini retorted that LeVey continued to repeat that

audience of Mrs. Le Veigne's standing as a Spiritualist, saying that she is a member of the National Spiritualist alliance and will willingly give a demonstration of her power at their church.

"All right," said Houdini, "let her perform here. This is a good place and the public is here, eager to see her perform."

But Le Veigne demurred declaring that the theater was not a church and that the attitude of the present audience was too hostile.

Houdini derided Le Veigne, saying that he was greater than the local mob because he holds the charter of Unity Spiritualist church. He introduced his operative to the audience and said that she is now the church's pastor.

Mrs. Le Veigne, from her box, cried, "She stole it!" And Houdini asked how she obtained control of the audience church. "Mrs. Raud," told of buying it from Hubert O'Malley and told of in which she said Mrs. Le Veigne gave him and her married, and said she had never been married and never borne children.

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Tells Friendly Fellows Club  
of Death Pact With Fa-  
mous Memory Expert; De-  
nounces Spiritualism.

Rubinfeld told of a most amusing experience he had while performing in Glendale Tuesday evening. In addition to his regular performance, he would read a poem to the audience, which he supposedly recited on the stage, in the presence of a negro pastor who had been invited to read a prayer and which was directed to six colored people sitting in the gallery.

"The message," he told them, "was addressed to E. Brown, Tobey Jackson, George Washington Jones, Marshall Smith, John Williams and Jess Hopkins. Are you up there?"

"(came a somewhat tremulous voice from the gallery):

"Yassuh, we's heah. But I ain't gonna be very long!"

He said that during most of his experiences in various predicaments in which he had been placed by men who sought to outwit him, he found a way that he could not estimate.

"But his hardest experience had been in England," when he was trussed up with his hands behind his back, and his feet drawn up to meet them.

"Perhaps his most interesting statement was concerning the evil spirits and death pacts he has made with famous men. The one he related was made with a man who had been who died about Christmas in the year of 1922.

"We had asked the matter over," he said, in referring to the agreement said, in referring to the agreement made between him and the man. "My expert concerning communication from the spirit world." "A few hours before his death," he said, "I was called, and asked me to hold his hand until he died.

"He placed a slow hand in my hand. And two minutes before his death he said the following words:

"Shocking words they were—horrible words. I will never forget to this day."

"I know those words were uttered by a man who was a great man."

[REDACTED]

Over



Best Photograph of Harry Houdini, with Packing Case from Which He Makes a Mystifying Escape. (Taken by Ted Sparo)

## Handcuff Wizard Prefers Not to Discuss Case of "Margery"

Harry Houdini, who is able to get out of a straight jacket, or a pack case, or a pair of handcuffs as easily as a business man can escape from an office to keep an appointment for a golf match, says that he is once a believer in spiritual mediums and psychic manifestations, and all that sort of thing, but that was 30 years ago. Investigations into and experiments with "phenomena," of both so-called supernatural and admittedly natural origin have completely changed his opinions.

Houdini is a member of the committee that has been investigating the claims of Mrs. Dr. Crandon, "Margery," the Boston medium who the prize offered by the Scientific American for a genuine, proved, natural manifestation. The committee will not make its final report for some days and, in the meantime, the lips of the members are sealed.

"I can't say a word about it," said Houdini to a Sunday Herald reporter in his room at Keith's Hotel, "but I have just succeeded in escaping while enmeshed in a knot of cordage, lashed into a man's coat and confined in a sack, for good measure—roped and locked trunk. The trick had been accomplished with the aid of some occult power, second or so, with Mrs. Houdini, likewise, tied up and, in the self-same trunk, the dark ages Houdini would have been gone to the stake as it was, the audience gave enthusiastic "hand" and pressed the next act on the bill."

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reliable thing in relation to it; and I tell you there is nothing that I cannot duplicate. There isn't anything I haven't done. I have slept out in graveyards, without results. Why, this week, I have made two compacta with friends, the first to die shall communicate, if possible, with the survivor.

"Have you made such compacta before?"

"Yes, indeed."

"Have you ever received any such communication?"

"No sign across 'THE GULF'."

"To find out the truth," replied Houdini, earnestly, "I believe in God, but not an atheist. But I seek the exact truth, and nothing else."

"I have never, in all my career, seen or experienced the slightest thing which would lead me to believe that it was a genuine communication between me and a departed person. No manifestation has ever been made that could stand that was not susceptible of explanation on material and human grounds."

Houdini has written a dozen books, his own specialty. One, "A Magician Among the Spirits," deals with mediums and their devices. He is also a frequent contributor to magazines and other publications on this subject.

In his writings he has painstakingly given the details in literally hundreds of cases. In fact, he could only recall one, in recent time, that had not been looked through metals and seeing what was on the other side. He claimed that he could look through a closed hunting case which he said the time was shown by the position of the hands.

"Just a trick," said Houdini, "I soon showed him up. Here."

**SHOWS WATCH TRICK IS SIMPLE**

He took a watch from a gentleman who happened to be in the dressing room and handed it to the reporter.

"Set it at any time you wish."

The reporter, who had been told that Houdini's hands were invisible, held it up.

"It is set at any time you wish."

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"But Christ never robbed people of their money," Houdini retorted.

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"Yes, yes, yes, he's here. But I ain't gonna be very long."

He also told the young men of his experiences in various predicaments in which he had been placed by men who sought to blind him in such a way that he could not escape, stating that his hardest experience had been in England, when he was trusted up with his hands behind his back, and his feet drawn up to meet them.

Perhaps his most interesting statement was concerning one of the six in which he has made many famous men. The one he related was made with a famous memory expert who died about Christmas in the year of 1922.

"We had talked the matter over," he said, in referring to the agreement made between himself and the expert concerning communication from the spirit world. "A few hours before his death, he called me to his bedside, and asked me to hold his hand until he died."

"He passed away slowly, while I held his hand."

"And two minutes before the death left his body he uttered the words: 'Shocking words they were, words that I will never forget to my dying day.'"

"I know those words were uttered only for purposes of identification."

"And so confirmed am I in my stand on spirit communication that I will give \$10,000 to any medium in the world who can tell me those words!"

Such is Houdini.

# BLUFF OF SLATER CALLED BY HOUDINI

"Millionaire Medium" Ducks  
When Magician Dares Him  
to Undergo Test.

\$10,000 OFFER IS SCORNE

Houdini's Appearance Flusters  
Spiritists: Near Riot Fol-  
lows Meeting.

By HENRY G. HART

John Slater, millionaire medium and the idol of spiritists, having boasted he would give \$5000 to anyone who could prove his alleged communications with the dead are not genuine, hid ignominiously last night from Houdini when the magician offered to give \$10,000 to charity if Slater would read five messages he, Houdini, had written.

Slater is the cleverest message reader in or outside spiritism, yet at last night's meeting of the Pennsylvania State Spiritualist Association in Lu Lu Temple, he permitted the officers of that association to prevent a fair investigation of his mediumship. He was fully aware that Houdini was in the audience and he quailed. He was afraid to meet Houdini half way.

The Pennsylvania State Spiritualist Association claims to harbor within its membership real mediums. At its meeting last night it refused to permit a reporter for "The Record" to introduce Houdini, and it refused to give to Mr. Slater a note requesting him to meet Houdini and permit him to accept the \$5000 challenge offer.

After the meeting a brawl occurred on the pavement outside Lu Lu Temple.

Women engaged in fist fights, and cries of "fraud and cheat" were directed both against Slater and Houdini. The millionaire medium kept within the inner recesses of the building. The crowd gathered about the automobile of Rev. Mary H. M. Ellis, who was conveying Houdini downtown.

Yesterday afternoon Slater told "The Record" definitely that he had nothing to fear. He was proud, arrogant and discourteous. He insisted that he was genuine and, in the same breath, declared he didn't have to insist he was genuine. He then said he would give \$5000 to anyone who could prove he wasn't genuine.

Houdini has frequently charged him with using trickery and subterfuge in reading the messages he claims are inspired by communication with the dead. Houdini has sent him registered letters, inviting him to a test. He has offered to give \$10,000 to charity if John Slater would read five messages he, Houdini, wrote.

The Pennsylvania State Spiritualist Association are now holding their annual convention in the Benjamin Franklin Hotel. Interest in psychical research is very general, and it was to see if two opposing points of view could not produce some truth that Houdini went to their meeting last night.

The moment he entered the word of his coming spread through the audience. Gilbert Armstrong, a second vice president of the association, immediately conveyed the news to the officers on the platform. Everyone knew Houdini was there. When "The Record's" reporter asked for permission to speak and introduce Houdini it was refused and he was threatened with arrest.

Later the following note was written to Mr. Slater:

"You said you would give \$5000 to anyone who could prove your work was not authentic.

"The Philadelphia Record" has invited Houdini to come from New York. You can prove his contentions false tonight, if you will.

Slater writes the questions and answers to give \$10,000 to charity if you read them and answer them correctly without opening the envelopes."

This note was given to Mr. Armstrong with the request that it be given Slater. Mr. Armstrong stalled and talked about giving it to a committee. He was asked whether he would give it to Slater or not. He stalled. Then Mrs. Elizabeth Goetz, a spiritist pastor, said it would not be given to Slater. Armstrong feared lest the public should know how his association was afraid to let their pet medium be tested.

## Meeting Breaks Up.

The meeting broke up immediately after. Then the brawl ensued on the pavement outside.

Houdini there repeated his offer to give \$10,000 to charity if Slater would read the five messages he had written. Some were impressed and asked the magician how Slater worked. Houdini replied he did it through trickery. Others jeered. Suddenly two women began to fight. There were loud cries. Others became heated. The spiritists were frantic.

John Slater said yesterday afternoon that he objects to being called "the millionaire medium." He said the income tax people will get after him. That was the reason given by the man whom spiritists regard as a chosen son of God, privileged to communicate with the dead.

The readings he gave last night were on a par with the petty revelations of mediums. "The Record" exposed last winter. Fully half of the messages he gave were for members of the Spiritualist Association and for persons who believe in spiritism and are well-known to the practicing mediums of Philadelphia.

Slater hid from an encounter with the one man who can do what he does, but who imitates he does it by trickery. He sought and secured the protection of the Spiritualist Association. The association still believes he is genuine.

NOVEMBER 24, 1922.

## Tests of Spiritism.

Claim That It Can Be Proved Is  
Put Forth.

TO THE EDITOR OF THE SUN—My attention has been called to an article relating to spiritualism under the signature of Houdini, published in THE SUN of October 30. The article relates to an offer issued by the General Assembly of Spiritualists of the State of New York to pay any trickster \$5,000 if he could produce by fraud or legerdemain eight known phases of psychic manifestation.

Houdini makes some uncompromising statements concerning mediums, spiritualists and spiritualism and then states that he is "perfectly willing" to accept their challenge, provided they, the General Assembly, accept some other and different terms from those offered. The terms of our offer are explicit and definite. Houdini, or any others, will have to accept the terms as stated, or leave them alone. We have offered to loan our share of the forfeit to educational purposes.

Houdini again says that "he will give \$5,000 to any one who can produce the eight feats of mediumistic power." If Houdini has as much experience as he would have us believe, he knows that no one psychic has more than one or two phases of mediumship and that none has eight phases of mediumship. Why, then, should he suggest that one medium do the impossible? He should know that several will be required. His impression that we require him to "explain the modus operandi" of psychic manifestations is not correct. No such suggestion has been made; none will be made. We do not want him to "explain" anything. We want him to do, not explain; produce, not talk.

In another part of his article Houdini claims that he is willing to "give up" \$10,000 or \$15,000 if proof of "communication between the next world and this one" is produced. If by this Houdini means to say that he will give \$10,000 or \$15,000 if it can be proved to the satisfaction of the five judges to be appointed beyond a reasonable doubt that there is communication between those whose physical bodies are dead with those whose physical bodies are not dead, let him put up his money, but his offer in definite form, and we stand ready to convince any intellectually qualified judges, beyond a reasonable doubt, that there is communication between those whose physical bodies are dead and those whose physical bodies are not dead.

We have not offered to convince Houdini of anything. We have offered to prove that he cannot produce the eight known phases of psychic manifestation mentioned by trickery.

WILLIAM H. BURN,  
President General Assembly of  
Spiritualists.  
New York, November 23.

# Houdini's Witch Hunting Brings Out the Populace

The Rev. Harry Houdini, prominent owner of a Worcester church—bought and paid for—opened a week's engagement at the Worcester theater last night. Part of the time he devoted to performing feats of magic and illusion, and part of the time to explaining the whiteness of the what. This, apparently, is alluringly simple. The whiteness is not what it seems, but it may be, and again it may not; in which case either event is liable to be not so, because it may eventuate, though that is altogether impossible. Nothing could possibly be clearer, except perhaps a London fog or a William James syllogism.

Mr. Houdini is a showman without a superior and few equals. To deny his sincerity as a hunter out of witches would be unfair, and probably untrue. But there is no doubt that he has made it tremendously profitable. We had our choice of four 15-minute periods or 40 plays in which to force a way into the Worcester theater last night. We selected the 40 plays, and by bribing the secondary defenses we made it in 35 minutes. Red Grange couldn't have done better.

Mayor O'Hara, it seems, has \$10,000 in negotiable bonds belonging to Houdini, which he is authorized to give to the Golden Rule Fund if any Worcester medium can produce real spirits—not the moonshine variety. According to Mr. Houdini they are all moonshine and are not worth 40 cents an ectoplasmic quart, so the Golden Rule Fund had better not count its ten-thousand-dollar spirits until they have materialized. It is sure, however, of six dollars and forty-nine cents, contributed by the faithful to Mr. Houdini's "church," the way of the collection. The church itself is a dishonest to God affair, but it's duly licensed by the Commonwealth of Massachusetts, so if it doesn't serve God it serves Mammon, and no church can do both. Mr. Houdini bought the license for \$13.50 and he says nobody can take it away from him. Judged solely as a source of income, we should say that he's welcome to it. True, one of two titles of "Reverend" went with it, but who wants to be a reverend at \$4.49 a week? At any rate, he bought the "church" from a regular reverend, licensed by the Commonwealth of Massachusetts.

All this church buying and ordaining and so forth is part of Mr. Houdini's elaborate campaign against what he calls "fraudulent mediums." Perhaps it's a bit too elaborate. Perhaps the detached mind will see in it a tremendous fuss about nothing in particular. The gullible have been gulled since the world began, and will probably continue to be gulled in one way or another.

The people who trade with these professed lock-pickers of the spirit world, belong to a grade of intelligence that research cannot enlighten. Mr. Houdini himself leaves the loopholes that discounts all his exposures. In his program he says: "He does not say there is no such thing, but that he has never met a genuine medium." And that leaves "intact the faith" of every bewildered hunter

up the blind alleys of "psychic" phenomena.

Mr. Houdini duplicates several mediumistic tricks, but what does it amount to if he must print those lines in his program? People have always been aware that many mediumistic tricks are fraudulent. At any rate, some medium or other is announced as willing to go on the stage on Thursday night and attempt to effect a permanent divorce between Mr. Houdini and his ten thousand dollars. If he does, Mr. Houdini will lose more than ten thousand dollars.

The entertainment part of Houdini's program is well worth the required training and strategy for forcing a way into the Worcester theater, not to mention the price of admission, though it is worth that, too. Mr. Houdini does not show us great many sleight-of-hand tricks, but those that he does show are wonderfully skillful. But his illusions, escapes and substitutions are performed with a finish and polish that are completely mystifying and delightfully entertaining. And what a jolly, unaffected, pleasant fellow he is! If a spirit is actually produced on Thursday night it will be worth going miles to see and hear the great Houdini swap jokes with him—or if he will probably kid the ectoplasmic life right out of it and save his ten thousand dollars.

## STRAND THEATERS IN MOVIE MERGER

Worcester, Waterbury and Lynn  
Playhouses Involved in  
\$10,000,000 Deal

SYRACUSE, Dec. 8.—(AP)—Merger of the Robbins chain of theaters in Syracuse, Watertown and Utica with the Mark-Strand Corporation circuit, was announced here today by Walter Hayes of Buffalo, vice president of the Mark-Strand Corporation, after a meeting of officials of both organizations. The total capitalization of the new company will exceed \$10,000,000, it is said.

Officers of the Mark-Strand Corporation are President, M. Marks of New York; secretary, Joseph Levin-



## Houdini's Witch Hunting Brings Out the Populace

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## HOUDINI PROVES SEALED MESSAGE READING IS



I WANT THE SPIRITS TO ANSWER

I'M BLIND AS A BAT

I KNOW YOU CAN'T SEE

### REFUSING TO SEE.

Ruth Greenland wants to hear from the spirits. The medium, posed by Houdini, asks her to write out some questions while he keeps his eyes away.

### "PUFFING" UP THE SUBJECT.

The medium wants to show her there's no chance for fraud, so he has her put powder puffs over his eyes. That will fix it so he can't see, he says.

### COMPLETELY

She ties the blindfold on the medium. "I want you to can't see a thing now."

## MEDIUMS FLY AND HOLD HANDS

## BUT IT'S TRICK



### MEDIUMS CAN FLY—IN DARK.

Ruth Greenland wants to be convinced that mediums can fly. Houdini convinces her, in the dark. "Here I am up in the air," he says. "I am stepping on your shoulder." The picture shows how the trick is done.

### "SILENT WORKER."

The "silent worker," confederate of the medium, slides out the spooky hand to tap the subject on the shoulder while the medium talks about mysterious things.

### KEEPS FOOT ON "SOFT" PEDAL.

"Ting-a-ling." The bell rings in the dark, with apparently no physical assistance. The subjects are both holding Houdini's feet (they think) under their own feet. But the medium's tricky toes are too much for such test conditions. An oversized shoe and trained pedal digits do the work that the spirits are supposed to do.

## HOUDINI PROVES SEALED MESSAGE READING IS GAME OF BLIND MAN'S BLUFF



I WANT THE SPIRITS TO ANSWER



IM BLIND AS A BAT



I KNOW YOU CAN'T SEE



I LIFT THE EYE BROWS PRESTO! IT'S A CATCH

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### COMPLETELY IN THE DARK.

She ties the blindfold on. "Make it good and tight," says the medium. "I want you to be convinced." Ruth is sure he can't see a thing now.

### BLIND MAN'S BLUFF.

The messages are read and answered. The medium simply raises his eyebrows and the puffs went up with them. He peered under the bandage and read. Photos by Evening American.

## MEDIUMS FLY AND HOLD HANDS

## BUT IT'S TRICKY BUSINESS

## SAYS HOUDINI



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### HOLDING HANDS IN DARK.

This is the hand-holding stunt. "You feel both my hands," says the medium. And she does. The tambourine is ready for action. "This is all in the dark, you understand."

### JOKE'S ON YOU.

"You feel both my hands," the medium says again. The subject says she does, but she doesn't. She feels one hand and thinks it is two.

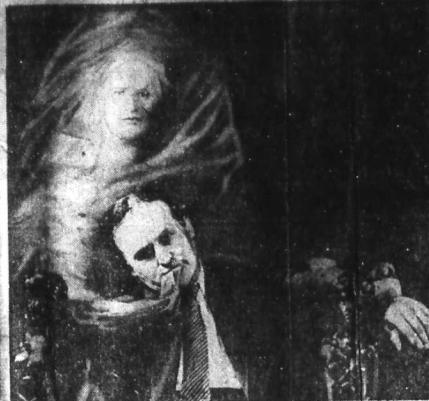
Photos by Chicago Evening American staff photographer.

# THE CAMERA DOESN'T LIE? IT DOES ABOUT SPIRITS HOUDINI PROVES WITH PHOTOS



**SIR CONAN DOYLE AND SPIRIT**

Here's a real spirit photo. At least Sir Arthur Conan Doyle, famous Britisher, thinks it's real. It's a picture of him with the "spirit" of his dead son beside him. It was taken the Grewe Spiritual Circle, a group which has been caught swindling plates. Sir Arthur is still a firm believer.



**HOUDINI PUTS ONE OVER.**

What have we here? A spirit picture that's not supposed to be real! It shows him apparently in a fit, with ectoplasm, that mystic spirit substance, coming out of his mouth, and his spirit above him. The spirit is a mask of Houdini. The ectoplasm is gauze.



**BY OUR STAFF PHOTOGRAPHER.**

And look here, would you! Houdini talked over the radio from the KYW studio last Wednesday. A Chicago Evening American staff photographer took a picture of him and when the plate was developed a spirit face appeared. It looks suspiciously like a living member of The Chicago Evening American staff.



**HONESTLY FAKED.**

Another spirit picture—a little boy's face hovering next to Heredia, another man who has exposed fake spirit photos. Father de Heredia looks very thoughtful. He is thinking how he is to make a fake picture like this and thinking how he could make—but he won't. He's honest.

## FRAUD MEDIUMS ARE HANDY FOLKS AT INVENTING TRICKS



**OBVIOUSLY HONEST.**

"Here, ladies and gentlemen, is an ordinary chair. Nothing here, nothing there. I will sit on it inside a cabinet and spirits will issue forth," says Houdini, the champion exposé of fake mediums.



**THE EYE DECEIVE.**

And here he is showing the trick used by fake mediums to conceal their apparatus by materialization. The gauze which makes spooky spirits is concealed in the fake bottom of the chair.



**A HANDSOME MEDIUM.**

Look at all those hands of spirits floating around in the background behind the pretty young lady, who is Miss Julia Sawyer! If you believed in spirits and saw those in a dark room you'd probably be convinced of their reality.



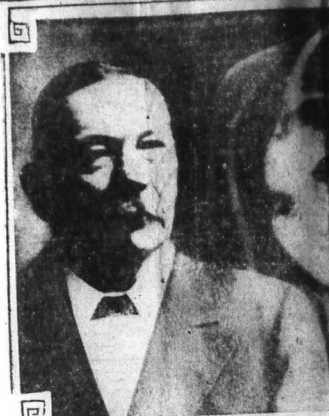
**A HANDY CONTRIVANCE.**

It's easy. The spooky hands are simply white stuff stuffed with cotton and placed on the ends of which are nailed together like a fan. The medium seals the hands in her clothes and in the dark appear.

Photos by Chicago Evening American staff photographer



# THE CAMERA DOESN'T LIE? • IT DOES ABOUT SPIRITS • HOUDINI PROVES WITH PHOTOS



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Photos by Chicago Evening American staff photographer

## READING THROUGH AN ENVELOPE EXPOSED BY HOUDINI



### EN M'GUIRE. HOUDINI.

This is the way the great "message" like John Slater work, says Houdini. Miss Helen McGuire, in search of counsel, writes out a question and it in an envelope. The medium, posed Houdini, is concentrating on the spirits.

### INTERESTING CONVERSATION.

While her attention is diverted, a confederate steals away some of the messages, opens, reads and reveals them, after making secret marks on the envelopes to indicate a journey, death, wealth, or other things about which people ordinarily inquire of spirit mediums.

### READING SECRET SIGNS.

While "reading" one message through his forehead, the medium is really glancing down at the secret marks on the envelope in his hand. Next he will hold that message to his head and answer it while glancing at the next one.

### IMPRESSED!

"You never saw me before, did you?" he asks when the message is given, usually vague generalities based on the question. "Nobody but spirits could have told me that, could they?" His subject is convinced and awed, but it's all just a trick. Ask Houdini.

Photos by Chicago Evening American staff photographer.

### Hard on the Ghost

## HOUDINI SHOWS HOW FAKERS BRING SPIRITS BACK TO EARTH



### TWINS "COME TO LIFE."

Two cute little youngsters from the spirit world, materialized right in front of the astonished eyes medium's audience. A mother once was made to her dead babies had come back to life.

### JUST HOW IT'S DONE.

And here is the answer to it all. Might have known Houdini was behind the whole affair. He rolled up his trousers, painted faces on his knees, and, presto!

### GRANDMA "REAPPEARS."

And here's the spirit of old grandma, tottering out from the cabinet to give a spirit message in her squeaky voice to some one who is dear to her.

### NO, IT'S HOUDINI!

What big feet you have, grandma! Sure. Because it was Houdini. He got down on his hands and knees to look old.

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Continued From Page

people who disagree with him or who doubt his message. At one meeting in New York I saw him defy the Almighty to kill him.

When I was in New York some time ago Slater appeared at Orchestra Hall here and challenged me. He knew that I was on the road and that he was safe because I could not answer his defy.

He challenged me in Boston and when I sent a personal representative with \$10,000 to accept his challenge, he refused it.

I had written him a letter offering him \$10,000 if I could not detect him in his trickery, or if he would read five messages I would write, but he knew better than to accept. He is not even a good magician, but under the guise of religion takes the public's money.

At his most recent meeting in Orchestra Hall, while I was in Philadelphia, I sent a representative to the hall to challenge him again. My representative was not allowed to speak and Slater refused to see him or to answer to four different messages that were sent to him by phone.

If he is a genuine medium, as he claims, why doesn't he accept my challenge? Why does he always make some sort of a vague challenge when I am a thousand miles away? Where is he now? I am ready to meet him any day and I have deposited \$10,000 in bonds with Mayor Devar to show that I am in earnest.

Slater doesn't charge for readings at meetings—that is with the exception of the general price of admission. But he invites the dupes to see him at his hotel where he charges \$5 to answer six questions. That is where the trick comes in. He takes the old-time ballyhoo medicine men who gave free performances on the streets and then got poor unfortunates inside a hotel to sell them their fake medicine.

IT was an unwary ghost that was trapped by Mr. Houdini, with the assistance of Prosecutor Stanton and Mr. Seitzer of The Press. The ancient trumpet hoax, so profitable to so many fakirs, was being staged. Mr. Houdini smeared lampblack on the trumpet and then flashed a light on the medium while the latter's hands were smeared with the black. So this dollar-a-shiver ghost was caught, with the county prosecutor himself as witness.

Usually the ghosts are a little more careful. Many discerning fakirs would not permit three new disciples, coming in together, to be seated within arm's reach of one another, when fake trumpeting is to be heard. Many would require the holding of hands around the circle, and would see that a confederate held each hand of each new disciple or dupe in the circle.

But Houdini doubtless would find a way, even with the more perspicacious ghosts. He has trapped some skilled ones in his time. He knows the tricks of this profitable and cruel trade which feeds upon human suffering, poverty and credulity.

Houdini has done valuable service in exposing fake mediums, not only in the case of the unwary ghost of Superiority, but in many other cases. But no amount of exposure of the charlatans will prevent simple-minded persons from being gulled.

Heavily Shackled, He Is Thrown Into the Tank, but Up He Comes in Forty-Five Seconds and Spectators Breathe Again.

Even the navy cannot drown Harry Houdini. He accepted a challenge from a group of its huskiest men a few days ago and last night outwitted their united efforts to keep him shackled under water at the Hippodrome. The only condition of the challenge was that Uncle Sam's men were not to be held responsible in case of an accident.

Houdini has been giving demonstrations of escaping from handcuffs and fetters and teaching the first principles of getting from the cabin of a submerged or sinking boat to men of the navy in Brooklyn, and after seeing him there a party of chief petty officers decided to put him to the severest test they could devise.

Accordingly they wrote puzzle, challenge and when the magician accepted it informed them that he would wear the choicest collection of handcuffs and irons on the stage of the Hippodrome last night they appeared with two enormous bags of ponderous locks, chains and manacles.

Raymond W. Lodge, Robert F. Supper, Henry M. Rasmussen and John T. Martin, chief quartermasters' mates, were the challengers. They occupied a box at the right of the stage, and in the tank scene

In "Cheer Up" they marched from the box onto the stage accompanied by yeomen, who carried the bags of manacles.

Houdini read the challenge to the audience, and after putting on a white sailing suit so, as he said, that he could be readily found in the water in case of accident, he asked the officers to shackles him to their hearts' content. This they proceeded to do in no uncertain way, lashing his legs together at the ankles and his knees with large clanking chains, fastening his hands behind him with huge handcuffs and bending his head forward on his chest with a steel neckband.

Then with a rowboat at each side of the tank, in which were the magician's expert first aid swimmers, the seamen tossed him into the centre of the tank in water twenty-four feet deep.

It took twelve minutes to complete the task of putting the manacles on him, but he swam to the surface in forty-five seconds, waving one hand and holding yards of the chains which had bound him in the other. There was much anxiety among spectators in the large audience, and the cheer which greeted his reappearance

Shiver note:—One of Broadway's well known funeral directors anxiously watched the experiment from an aisle seat.

**E**

**TUNE**  
**7 P. M. - WAI**  
 Irish music  
**8 P. M. - WH**  
 St. Patrick's p.  
**8 P. M. - WJ**  
 monic orchestra  
**8:10 P. M. - W**  
 College Glee G.  
**8:30 P. M. - K**  
 Neb. Old time  
**8:30 P. M. -**  
 Camp Fire G.  
**9 P. M. - WS**  
 American Lark  
**11 P. M. - KF**  
 Musical program  
**KPO, San Fran**  
**All Programs**

7 70  
CFCF (411). Mon.  
WBBL (273). M  
struction  
WBZ (333). Sat.  
WGST (270). Sat.  
WATU (294). Sat.  
WTAM (390). Ch  
chestra.  
WBAL (246). Sa  
KUNP (266). Sa  
WHR (366). Mon  
tra.  
WOL (517). Sat.  
WGBL (319). Sat.  
WJZ (455). Sat.  
WBPL (265). Sat.  
WGHM (270). De  
Orchestra.  
WGBL (403). Mon.  
WCAD (277). Ch  
WKOK (233). Ch  
WPC (300). Mon.  
WGBB (244). Sat.  
WGCF (233). N.  
vocal.



## PICTURE BARES FRAUD



"Bang!" went the flashlight and one the photographic plate appeared this image of Mrs. Minnie Reichert, Chicago medium, talking through a trumpet in the seance room of her home at 6747 Emerald av. Her voice was supposed to be that of "Chief Blackhawk," a dead and, therefore, good Indian. She told her followers,

two of whom can be seen in the picture, obviously impressed by the "spirit" voice, that she didn't touch the trumpets. Houdini arranged the expose and the picture was flashed by a Chicago Evening American staff photographer.

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# PHYSICAL PHENOMENA BARED BY CAMERA

If you have been defrauded by a medium or know of any one who has been defrauded, give the details, with names and addresses, in a letter to Houdini, care of this newspaper. He will give it his immediate attention.

The fourth of Houdini's sensational exposes of fraudulent mediums is given herewith. Others will follow. Watch for them.

BY HOUDINI

(Publication Without Permission Prohibited.)

Proof! Positive photographic evidence of my charges that all mediums who produce "physical phenomena" are frauds and charlatans!

That is what I offer today in the amazing picture on this page of a Chicago medium caught in the act of deceiving her fellows.

The picture, the first ever made or published of a well known medium in the very act of duping those who trust her to put them in communication with their dead loved ones, shows Mrs. Minnie Reichert, who runs spiritualistic seances in her home at 6747 Emerald av., Chicago.

There she is, with the trumpet held to her lips, supported on her hand and held by a handkerchief so that no fingerprints will show in case some of "Houdini's spies" investigate.

## FALLS INTO TRAP.

She thought she was clever, but she wasn't clever enough to prevent having her picture taken by a speed flashlight during a seance in her home last week. There were nineteen people at that seance. Eleven of them were believers. They thought they were getting messages from their dead relatives. The other eight were my representatives. If she really communicated with spirits, they could have told her my representatives were in the room. But she didn't know it and we trapped her.

At the instant that picture was flashed by a daring photographer of The Chicago Evening American, the spirit of "Chief Blackhawk," a dead Indian, was supposed to be speaking through that trumpet. The trumpet was supposed to be floating around in the air.

All this was in the pitch dark, after Mrs. Reichert had collected a dollar apiece from every one there—in advance—for their share of the spirit messages.

The medium had pulled out the plug of the electric light so that nobody could turn the lights on suddenly and surprise her in her trickery, but that did not save her.

This picture is one of the greatest and most important exposes of fraudulent trumpet mediums I have ever seen. I am proud of it and proud of The Chicago Evening American photographer who snapped it.

## SISTER GIVES BATTLE.

It wasn't obtained without a battle, either. After the photographer had snapped the picture, causing pandemonium in the basement room in which Mrs. Reichert holds her seances, the camera was passed from hand to hand of my investigators.

The window had been opened on signal and five of the men climbed out, taking the camera with them.

In the yard they were tackled by the sister of the medium, who had been standing as a lookout outside, possibly to keep all of Houdini's investigators away.

This woman leaped on the photographer like a wild tiger, smashed him in the face right and left, scratching his cheek and knocking his hat off. She still has the hat, camera case and a flashlight and she's welcome to them. The picture shows up one of the frauds who



Houdini shows how trumpet mediums fool skeptics who insist on holding their hands with both of theirs. Lights are out, of course. The medium picks the trumpet up with his feet, puts it to his mouth and the "spirit" voices immediately come out. The bowl of water on the floor enables the medium to imitate the spirit voice of a drowned man, bubbles and all.

There are 300 fraudulent mediums in Chicago. Mrs. Reichert is one of the seventy-nine we have caught in trickery so far. If we have time, we'll trap all the rest. Time is all it takes, because they are all tricksters and hypocrites and not very smart ones, either.

Why, after the five men who helped snap the picture had fled through the window, two of my women investigators, Ruth Mason and Lillian Stuart, actually stayed at the house and consoled Mrs. Reichert for what "those terrible men had done."

Miss Mason and Miss Stuart have investigated many cases, but the spirits didn't tell Mrs. Reichert they had. She was completely fooled. She even let Miss Stuart pass out the little slips of paper for the people to write their questions on.

Mrs. Reichert has three "guides," as the mediums call their supposed spiritual aids.

One is Nina, a 10-year-old girl who operates Mrs. Reichert's vocal chords on occasion. The other two are Blackhawk, the famous Indian chief, and Madeline, a little French girl, who talk through the trumpets with

their own spiritual vocal chords.

With these three supposed spirits, Mrs. Reichert puts on a clap-trap vaudeville show in the dark, that would fool no one but the extremely credulous or those persons who have been so touched by grief at the death of their loved ones that they are unable to think.

The spirits sing "Yes Sir, She's My Baby," and follow that with "Nearer My God to Thee."

Trumpet mediums are frauds of the worst type. They invariably work in the dark and they have all kinds of tricks to keep from getting caught.

One reason my investigators were able to escape so easily after taking the flashlight was because the medium had disconnected the electric lights, a common stunt. They weren't turned on for some time after the flashlight was pulled, because Mrs. Reichert had spread the propaganda that turning on the light would kill her.

When my investigators were out in the yard they heard people stumbling around in the darkened house and shouting, "Don't turn on the lights or you'll kill the medium."

That's the kind of fearful tosh the mediums spread to protect themselves. That's why they pull the wool over the eyes of their followers so easily.

Spiritualistic phenomena won't stand the light of logic, or the light of a photographer's flashlight "gun." The picture proves that.



If all hold hands in a circle, it's an easy matter for the medium to use the old-time "switch" and get the spectators to hold each others' hands in the belief they're holding his. "I've got you tight, haven't I?" he asks as he loosens his grip and makes the shift. He then has one hand free and lifts the trumpet to his mouth in the dark and the "weird spirit voices issue forth."

## Orphans Will Be Guests of Houdini

Through the courtesy of Manager Eugene F. Shea of the Worcester Theater and Mr. Houdini, a party of orphans will attend the matinee at the Worcester Theater tomorrow afternoon.

Mr. Shea has reserved a block of seats in the front of the theater for the children and Mr. Houdini will put on acts especially for their benefit. Both Mr. Shea and Mr. Houdini have a soft spot in their hearts for children, especially the fatherless and motherless ones, and after tomorrow's performance the children will have something to talk about for many months to come.

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# Houdini Defies Natural Laws, Exposes 'Spiritism' Trickery

As we sat in wonderment last night in the Hanna theater watching Houdini, magician, mystifier and arch-enemy of the fraudulent spiritual medium, we were enveloped by a peculiar feeling that we were in the presence of a man whose composite parts are of the paradoxical order. His legerdemain, his necromancy, his mystifying illusions and magical tricks were set before us in premeditated deception. Houdini candidly admits that the quickness of the hand deceives the eye, yet his illusive and artfulness make interesting entertainment.

While he practices his cunning artifices, there is an earnestness in his operations that throw you off your guard. One might be excused for believing Houdini was gifted with supernatural powers, and while he pretends to draw coins from the air and stretch forth his hand and pick up large bowls of water from nowhere, the paradox injects itself that such things are impossible—yet the coins and bowls are there as plain as pikestaffs.

Houdini mystifies you when he takes a full-grown man, cuts off his head, his arm, his leg and his arm before your very eyes; you know full well it can't be done—but Houdini does it! He brings a flock of pigeons from a piece of thin paper; he replaces a beautiful girl with a large bouquet of flowers; he shows you a large cabinet, lets it be examined to prove it is absolutely empty, and in a flash the pretty girls emerge from that cabinet! You may watch till your eyes twinkle—but you can't catch Houdini in any of his tricks or mysteries. He palms almost a complete deck of cards; no other magician has done that. You see a lighted lamp on the table, and in the batting of an eyelash, the lamp has gone; in another second or so, the lamp is on another table. He ties knots that are not knots; he cuts cloth and rejoins the parts with the wave of his hand. He brings chickens and rabbits from the atmosphere—evidently—and you stare and wonder; that's all you can do! Because it's Houdini that is deceiving you, and you revel in his deception.

After this wizard has had sufficient fun with you, he presents more strenuous work in mysticism and illusion. He swallows a number of needles, then a long thread—there's no humbug, he assures you—and in a few seconds he brings from his mouth the long thread, bearing a dozen or so of the needles—but they're all threaded! This man is uncanny!

Again, he is tied, locked in a cabinet—sealed and roped securely—you know there's no chance of him escaping—but, lo! in a few minutes the wizard has been replaced by a young girl. This is too much! There must be some trickery!

Then comes the big illusion—if we may call it such; it all looks so real and sincere. In this he is locked in the stocks, put in a tank of water, head downwards, and in less than two minutes Houdini has escaped from the stocks and emerges from his famous water torture cell none the worse of the ducking.

We wouldn't play cards with Houdini under any consideration. Not only would he know what cards were dealt, but he could change the spots and suits right before our eyes. He's simply unbelievable with a deck of cards!

Then he sets aside his trickery and delusions; he has convinced us that he is a master of necromancy. He dons a solemn countenance and announces his intention of exposing fraudulent mediums who prey on the innocent and gullible under the pretense of communication with the spirits of the dead.

What could be more appropriate than Houdini exposing trickery? With such a store of illusions, it seems to us as most pertinent that if there be fake and fraud among spiritual mediums, Houdini could expose it. To prove his sincerity, he offers \$10,000 that no medium can perform a "communication" or stage some of the supernatural stunts associated with this class of fakers that he cannot duplicate.

He tells of how he has tripped some of the "eminent" mediums, and smiles gleefully over his victory in the "Margery" case.

The fakers cannot get ahead of this wizard. They have their spies—sends Houdini! He has caught some



HOUDINI.

Magician, Mystifier and Arch-Enemy of Fake Spiritual Mediums.

red-handed; he has been threatened and scandalized, but Houdini keeps on exposing and humiliating the parasites who take the victims' money in return for trickery and fraud, under the guise of mediumship with the spiritual world.

"I respect all religions," he says, "but I have no respect for cheats and frauds."

But Houdini does not stop with denouncing the fake mediums; he duplicates their tricks, their "trumpetings," "bell-ringing" and "messages" from departed spirits—right before your eyes! You are given a visual exhibition of how the cheats work, and when Houdini gets his duplications before you, then you'll wonder why the fakers pry good money loose from their victims.

Houdini will call your name—maybe—tell you some of your business, give particulars sufficient to let you know he's cognizant of your presence—then reveals how he knows such affairs!

It's all great entertainment; Houdini will mystify, cheer, amuse and instruct you. If you have been victimized by fake mediums, he'll show you that it is easy to paraphrase the adage—"set a trickster to catch a trickster"—but Houdini admits he mystifies only to amuse.

## This and That

# CITY SWINDLED BY MEDIUMS SINCE EXPOSE

By HOUDINI

Cleveland at the present time has fewer fake mediums swindling the credulous than any other city in the country.

Before I came here on this last trip I sent my operatives on ahead of me to see if any of the well known fakers were still doing business in Cleveland.

They reported they could not find a single one, whereas several months ago the city was overrun with scores of them.

I attribute this condition today to the exposures of their methods made by The Press and its investigators with my assistance and to the vigorous stand taken by Jacob Stachel, who was chief police prosecutor and whom I am delighted to note has just been elected judge.

I see in Stachel's overwhelming lead an approval of the prosecution which he undertook against the fakes.

Cleveland is to be complimented that it no longer has any of these unscrupulous men and women who prey upon the emotions of the sorrow stricken and bereaved.

Of course, there still are some mediums who pick up a few occasional dollars. But the big fellows with the city-wide reputations and followings have either left town or quit business.

However, if you have a friend who has recently paid a medium for a seance, or intending to do so, just advise them to ask the medium why he or she does not earn the easy \$10,000 which I offer for any spiritualistic performance which I cannot expose or duplicate.

Here are some of the questions which Cleveland people have asked me along with my answers:

Is it possible for anyone to put a spell on a person or wish them hard luck and have it happen? Such has been the case with me.

That is ridiculous, you are wrong. No one can wish you hard luck. If you have had a siege of it, that is coincidence, and I have no doubt but that things will soon change.

You are trying to prove there can be no communication with the dead, but you merely prove you are not a Christian. Because a Christian believes in Jesus Christ and what He taught, that is that the dead live again in the spiritual world, and that He came back and visited with His disciples after the death of His body. He did this to prove we live in a spiritual world to afterward, and that we can communicate with people on earth as He did with His disciples. Did you ever pray, "God help me." If you did, you were communicating with the spiritual world by telephone. Analyze prayer and tell me what you find.

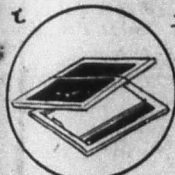
If you will give me the address of a medium who will prove intercommunication with the dead, I will be greatly obliged to you. Among other things the Bible states, "Thou shalt not suffer a witch to live."

What are the facts about the Margery investigation by the Scientific American?

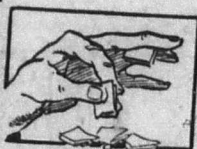
J. Malcolm Bird was not discharged from the Scientific American staff after the Margery investigation. He resigned of his own free will. But I am still on the Scientific American committee. You ask what do I pretend to know as compared with such scientists as Sir William Crookes, Alfred R. Wallace, Sir Oliver Lodge, James H. Hyslop, William James, Prof. Barret and Sir Corian Doyle. I never claimed to be able to perform their scientific experiments or work nor could they do my work on which I have spent 35 years. If you were to put the above mentioned men along with me in a packing box, nail it up and throw it into the river, I would be the only one to come up. Not because I know more than they but because that is my business.



## Those Accomplished Ghosts!



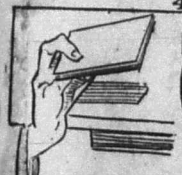
1. BLANK SHEETS AND LEAD BETWEEN SLATES NUMBERS 1 AND 2



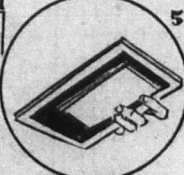
2. BLANK SLIPS ARE SUBSTITUTED FOR VISITOR'S QUESTIONS



3. QUESTIONS READ AND ANSWERS WRITTEN ON LAP OF MEDIUM



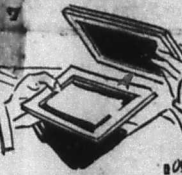
4. ANSWERS, STUCK TOGETHER AS ONE CARD, ARE SLIPPED ON TABLE TOP



5. AND CAUGHT BETWEEN SLATE NUMBER 3



6. WHICH IS PLACED OVER SLATES 1 AND 2



7. SLATE NO. 1 IS SLIPPED BELOW TABLE



8. SCRATCHING NOISE BY FINGER



9. WRITTEN ANSWER PRODUCED

Here are illustrations showing how Pierre L. O. A. Keeler practiced the medium slate-writing trick, which was exposed recently by a girl operative trained for that purpose by Houdini, the magician.

The top sketch shows the positions of the medium and victim in low rocking chairs by a high table which prevents the victim from seeing what is going on in the medium's lap.

Sketch No. 1 shows how the medium placed blank cards and a piece of pencil lead between two slates. No. 2 shows how the medium palms the folded questions written by the victim. No. 3 shows how he reads the questions and answers them by writing in his lap below the table. No. 4 shows how the written answers are stuck together with a blank card and slipped back on the table with blank cards scattered around it. No. 5 shows how the written answers are picked up and held up under slate No. 3

which is placed on the other two slates as shown in sketch No. 6.

No. 7 shows how one of the original slates with the original blank cards is slid down into the medium's lap. No. 8 shows how the medium makes the spirits write by scratching with his middle finger underneath the two slates, which he hands to the victim to be opened as is shown in No. 9, and there are the answers written by the spirits.

Try it yourself sometime and see how easy it is, Houdini urges.

### Teams Meet Sunday

FREMONT, Nov. 5.—The Ford club's football eleven of Rossford will oppose the Fremont Merchants in a game in Fremont Sunday. The Merchants opened their season auspiciously by defeating the New Power Co.'s eleven of Bellevue by a score of 7 to 0. The local eleven is composed of ex-high school and former college grid stags.

## HOUDINI DEFIES EXPERT CHOSEN BY DOYLE

Price Hill Woman Evades Him,  
Letter Charges

'I AM NOT A SKEPTIC'

Promise Given That Test Will  
Not Seek to Embarrass

The greatest slate-writing medium today is said to be Mrs. Laura A. Pruden, 911 Chautau-av., Price Hill. She has been called that by Sir Arthur Conan Doyle and other students of psychic phenomena.

But Mrs. Pruden was challenged Tuesday by Houdini, the magician, appearing this week at the Keith-Albee Theater.

If Mrs. Pruden convinces Houdini that she can communicate with the spiritual world, Houdini will give her \$5000. He deposited a check for this sum in the Fifth-Third National Bank.

"I believe I can detect her tricks," Houdini said.

### Seance Promise Fails

Houdini asserted Mrs. Pruden had promised him a seance, but that when he called on her Tuesday she declined to keep the promise, saying she was too busy cleaning house.

Houdini will pay her \$5000 if she can meet certain tests he devised for her.

Here is a letter Houdini sent to Mrs. Pruden:

"Mrs. Laura A. Pruden,  
911 Chautau-av.,  
Cincinnati, Ohio.

"My Dear Mrs. Pruden:

"Referring to our telephonic conversation this morning, needless to say I am greatly disappointed in your not knowing your promise, made on my last visit to Cincinnati, that you would willingly and freely give me one or more slate-writing seances, and today you tell me that your house-cleaning affairs prevent you from keeping your promises.

### He Is Disappointed

"In spite of the fact that I have written you three letters, apprising you of my exact engagement in Cincinnati, so that you could make your arrangements accordingly, I am to be disappointed in not being able to witness a demonstration of your psychic powers. You know I am not a skeptic.

So that there will be no understanding, may I inform you, please, that I have this day deposited with the Fifth-Third National Bank, the sum of (\$5000) five thousand dollars, this sum to be paid to you providing you can live up to the following stipulations.

"First, \$1000 will be paid to you providing you can do your letter phase of mediumship. I will write a letter, seal it up, and if you will read the contents of same while said letter is in my possession, the \$1000 will be yours.

"Second, granting that you may be able to read this message, I will pay you another \$1000 if you will give me a direct answer to same. The answer must not be 'yes' or 'no,' or an ambiguous one, but must contain dates and facts so that the adjudging committee can render a judgment decision.

### \$100 for Control

"Three—Another \$1000 will be paid to you if you will have your spirit control write a reply to a question that I will put between the slates and I will pay you the sum of \$1000 dollars if you will put any symbol on the slate or slates held by myself and agree if you make a cross on either side of the slate held by me, the money is yours.

"If you can do the four above mentioned tests, I will pay to you the sum of \$5000, the extra \$1000 as a bonus for doing the four.

"It is distinctly understood that under no circumstances will I harass or embarrass you while doing the tests, all I ask is fair play, given and taken.

### He Purchases Slates

"The message read must be on the slate or slates I present, which have been purchased from a local firm, before witnesses who will see them wrapped and sealed ready for the test.

"Under no circumstances whatsoever must the slates or messages to be written on leave my possession until you have informed the committee that you have performed the above manifestations. The committee will then examine and make the award.

"All tests must be made in the presence of a committee, consisting of six ministers, six newspaper men and six magicians, to be selected by The Cincinnati Post.

"This offer must be accepted in writing by you by Friday noon, April 10, 1925, otherwise it will be null and void and of no effect. At no time must you touch either the letters or slates, and I am the only one to touch them. Sincerely,  
"HOUDINI."

# MAN EXPOSED BY HOUDINI ARRESTED ON FRAUD CHARGE

**Renner Admits His Seance Was a Fake; Prosecutor  
Stael Warns He'll Drive Charlatans From  
City If They Continue Practices**

By LOUIS B. SELTZER

George Renner, spirit medium exposed by Harry Houdini Tuesday night, was arrested Thursday on a charge of obtaining money by false pretense.

He will be tried in Municipal Court Friday. Houdini, magician, will be a witness against him, and will tell the court how he exposed the medium.

Renner was arrested when he appeared in Police Prosecutor Jacob Stael's office. He was locked up, but shortly afterward was released on personal bail to appear in court Friday.

In the presence of Prosecutor Stael, Patrolmen Arthur Roth and Charles McCoy, who arrested him, and court attaches, Renner admitted that his Tuesday night seance was a fraud.

Traces of the lamp-black which Renner got on his hands after Houdini, in the dark, had smeared it over the floating trumpets, was still visible on the spirit medium's hands Thursday.

Renner's admission that his seance at 2650 Superior-av Tuesday night was a fake, came under questioning of Prosecutor Stael.

## GOING TO DRIVE FRAUDS OUT OF BUSINESS, PROSECUTOR WARNS

"There are dozens of frauds like you practicing in Cleveland, Renner, and we are going to drive them out of business," said Stael.

"You are taking money from your victims by preying upon their grief and misfortune. My ultimatum to you and the rest of the fake spirit mediums in this city is either go to jail or get out of town.

"We don't want you here, taking money from people of moderate means whom you trick into the belief that you are genuinely capable of transmitting voices from the dead, advising them as to the future."

Stael made plain that he will not interfere with spiritualism as a religion.

"My action will be directed exclusively against deceivers of the type of Renner," said Stael.

The charge against Renner is based upon the fact that he charged \$3 for bringing spirits to Houdini, County Prosecutor Edward C. Stanton and a representative of The Press, at his Tuesday night seance. Stael Thursday subpoenaed those three as witnesses in court Friday.

"Renner is typical of the medium," said Houdini. "I will show the ministers of Cleveland at my meeting with them at the Palace Theater at 11 a. m. Friday how these mediums produce their phenomena, not thru genuine spiritualism, but thru the basest tricks.

"They have the dirtiest profession known to man. They rob you at the cemetery and outside of it. They prey upon your innermost griefs and sentiments.

"Murder has been committed in its name. They send their victims to the madhouse. The medium phase is only a link in their money-making quest.

"They send their victims to fake stock salesmen, real estate panders, shyster lawyers, frequently separating them from the savings of a lifetime.

"I claim it is not a religion. I am not attacking any religion. The idea that spirits shake tambourines, ring bells, float trumpets, levitate mediums, lift tables and the like, is nonsense.

## STEEL HOOKS TILT TABLES, NOT SPIRITS OF DEPARTED

"One of the most serious phases of this situation is the fact that mediums in many cases are the cause of wills being changed and innocents made to suffer," Houdini said.

Houdini told Thursday how the various "psychic phenomena" are executed by the mediums, such as trumpet floating, bell ringing, table tilting.

"There are a number of methods resorted to by the mediums to tilt tables," said Houdini. "Some mediums have a piece of steel projecting from the cuff of a sleeve.

"Others have accomplices who have steel hooks secreted in their vests or the bosoms of their shirts. When these latter lean over the hooks catch at a given place at the table and by that movement the table tilts.

"The commonest method, however, is the one in which all present place their hands upon the table. At the medium's suggestion a very slight pressure is exerted. This, of course, causes the table to move.

"In many cases the medium or his or her accomplice has the steel hooks fastened around a leg.

## HAND, RELEASED BY TRICK, RINGS BELLS IN MEDIUM'S POCKET

"Professor Carpenter stated that table lifting was caused by unconcealed nervous movement, but I have rarely been to a seance where it was not plain that some deliberate cheating was going on to help matters along.

"The ringing of bells in the darkened spirit room is accomplished by the medium being able to get his hands free, which is simply a conjurer's experiment originated by the Davenport brothers.

"It is a trick by which the hands, supposedly on those of other persons in the circle, are released without their knowledge. Once the hands are free, the rest, of course, is simple.

"The bells may be tiny ones, concealed in a pocket with a rod extension that, extended over the group, seem to be tinkling high overhead.

"The floating light illusion is one of their favorites. When the medium is unable to get phosphorous paint, he sometimes uses the face of a luminous clock, partly concealed. It is swung thru the air on different devices."

The man who has freed himself from handcuffs and chains, walked out of double-locked jail cells, vanished thru brick walls, made an elephant disappear, swallowed swords, needles, eaten fire, and sundry other phenomenal stunts, concluded thus:

"I am prepared to prove my statements. I will do anything by trickery any medium does by spiritism. The \$10,000 check at City Hall, deposited by me with Finance Director Semple, awaits the medium who can prove himself or herself genuine."

## HOUDINI WINS FREEDOM FROM MILLER'S SHACKLES

Diving from the outer end of the Garden Pier after his whole body and all his limbs had been chained by Chief of Police Miller, Harry Houdini, known as the Handcuff King, released himself from his shackles and came to the surface in one minute and 47 seconds. The exhibition was witnessed by several thousand bathers, many of whom met Houdini as he appeared and swam to shore with him. He was then raised above their heads and carried along the beach in triumph, receiving probably the greatest ovation of his career.

The incident was arranged as the result of a challenge Houdini sent to the Police Department that they could not shackle him so that he could not release himself under water. The chains which Chief Miller affixed ran around Houdini's neck, pinioned his upper arms to his sides, and clamped his wrists together behind him. They then ran about his lower body and clamped his ankles together. The dive he took was about 40 feet. Life guards in boats were waiting to plunge into the ocean after him in case he failed to come to the surface.



HOME

RADIO CONDITIONS: Much static to night.

NO. 14611

Entered at Cleveland Postoffice as Second Class Matter Under Act of 1873

## The Cleveland Press

CLEVELAND, WEDNESDAY, MARCH 11, 1925

PRICE TWO CENTS

HOME

THE WEATHER—U. S. Official Forecast: Fair and much colder today; unsettled tomorrow.

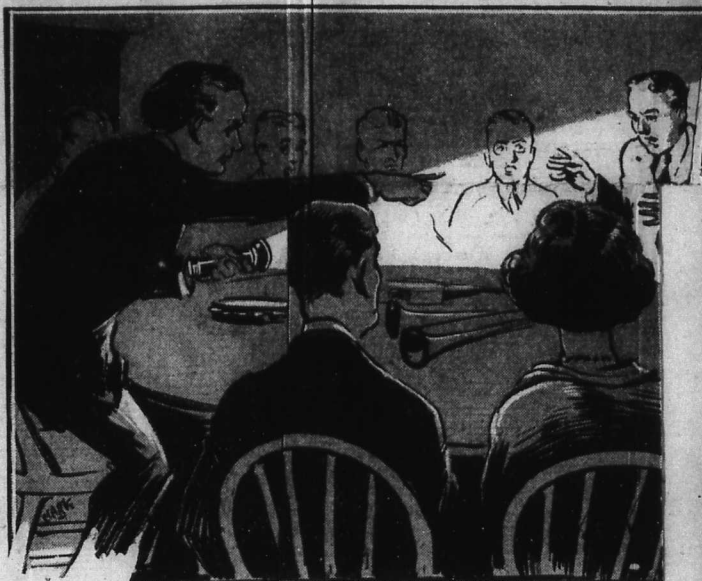
## HOUDINI TRAPS "SPIRIT" MEDIUM

PROBERS  
FIND RICH  
GIRL RUM  
RING HEADFederal and State Agents Be-  
lieve Cleveland-Akron-Can-  
on Bootlegging Revolved  
About Liquor Queen

## BULLETIN

Two of the three men  
under arrest in Akron in  
connection with the federal  
probe of Summit-co liquor  
enforcement were said  
to have confessed Wednes-  
day to federal authorities.A wealthy rum queen about  
the Cleveland-Akron-Can-  
on liquor ring is believed to  
have appeared as the  
center of interest in the in-  
vestigation of lawless probi-  
tion enforcement in Cuya-  
goon Wednesday.Federal and state agents  
succeeded to link this girl  
of an Akron bootleg gang with  
former dry agents of the  
second district, it was an-  
nounced that Governor Donahy's  
representatives had entered into the

WHEN 'SPOOK' WAS SNARED

ROOSEVELT TO BAR FACTS  
IN TEAPOT DOMESCANAL

March 11—Attempts of the United

## SHEARS KILL BABY

Child Falls on Sharp-Pointed Pair  
In Brother's HandsPress State Service  
COLUMBUS, March 11—Falling  
on a pair of scissors in the hands  
of her brother, Leona Mildred  
Garver, 19 months old, was killed  
when the blade pierced her heart.FER  
TACKS  
U HEREBREAKS UP SEANCE  
WHEN HE EXPOSES  
"GHOST" AS FAKEMagician Smears Trumpet With Lamp Black, Flashes  
on Light and Reveals "Spook's" Friend With  
Telltale Smudges on Face and Hands

By LOUIS B. SELTZER

Harry Houdini, world famous mystifier, County Prosecutor  
Edward C. Stanton and a representative of The Press attended  
a spiritual seance Tuesday night.It took place in the pitch dark of a large room on the second  
floor of a frame building at 2650 Superior-av. George Ren-  
ner was the medium.The three of us arrived at Renner's spiritual chambers at  
7:45 p. m.Houdini was disguised in old clothes, heavy glasses and his  
usually slicked-back hair was in disorder.Prosecutor Stanton's identity was concealed behind a pair of  
heavy shell-rim spectacles. His hair likewise was disarranged  
and his appearance untidy.

We rapped on the heavy door of Renner's house.

MEDIUM SHOWS "SPIRIT  
PHOTOGRAPHS" TO HIS GUESTS

There was a long silence.

Then the door was gently drawn back.

A short, heavy-set man  
stood in the doorway."Step in, folks," said the  
man. He was Renner.The three of us walked in,  
hung our hats and outer coats  
on hooks on the walls.In the center of the big  
room was an electric heater.  
Seated around it were three  
men.In one corner of the room  
was a great cabinet.The room had three exits,  
two leading into other rooms,  
one into the hallway through  
which we had entered.On a table were a guitar, a  
tambourine, two trumpets, a  
large black cloth, and four photographs.Renner picked up the photographs. He handed them to the  
reporter."Those are spirit photographs," said the medium. "They  
show how the spirits cling in the aura about each one of us.  
That one is of me. It shows the spirits that are closest to me;  
the spirits who talk to me."RENNER CALLS HOUDINI  
FOUR-FLUSHER AND LIAR

I handed the photographs to Houdini.

"Now," said Renner, "this man Houdini is a four-flusher.  
I once paid \$2.50 to see him. He's a big frost and a faker.  
They chased him out of Massachusetts. When he says spirit-  
ualism is a fake, he lies, folks."ALL those who have  
been defrauded  
by clairvoyants, seers,  
mediums, fortune  
tellers, palmists and  
the like are invited to  
tell their stories to  
The Press. Write in  
to the Editor of The  
Press, giving names,  
addresses, dates and  
circumstances, or call  
at The Press office.



# HOUDINI TRAPS "SPIRIT" MEDIUM

**PROBERS  
FIND RICH  
GIRL RUM  
RING HEAD**

Federal and State Agents Be-  
lieve Cleveland-Akron-Can-  
on Bootlegging Revolved  
About Liquor Queen

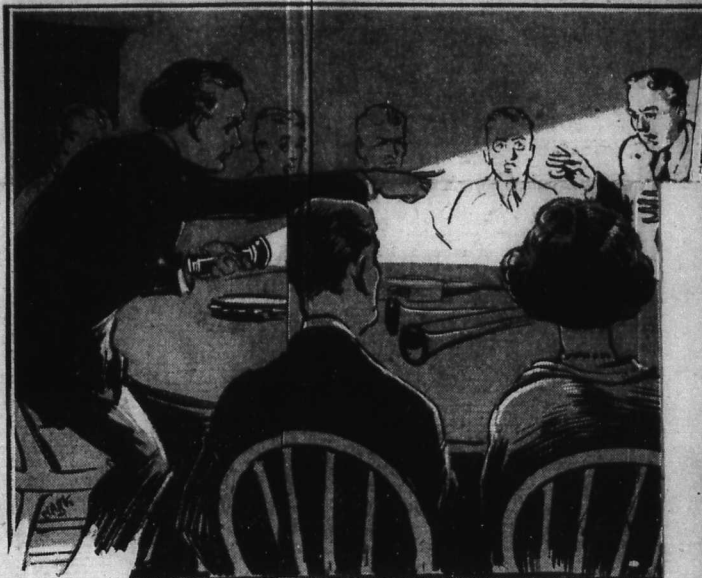
## BULLETIN

Two of the three men  
under arrest in Akron in  
connection with the federal  
raid of Summit-co liquor  
enforcement were said  
to have confessed Wednes-  
day to federal authorities.

A wealthy rum queen about  
the Cleveland-Akron-Can-  
on liquor ring is believed to  
have revolved appeared as the  
center of interest in the in-  
vestigation of lawless prohibi-  
tion enforcement in Cuya-  
go Wednesday.

Federal and state agents  
sought to link this girl  
with an Akron bootleg gang with  
former dry agents of the  
second district. It was an-  
nounced that Governor Donahey's  
representatives had entered into the

WHEN 'SPOOK' WAS SNARED



## ROOSEVELT TO BAR FACTS IN TEAPOT DOMESCANAL

March 11—Attorneys of the United  
States reserved their position

## SHEARS KILL BABY

Child Falls on Sharp-Pointed Pair  
In Brother's Hands

Press State Routes  
COLUMBUS, March 11—Falling  
on a pair of scissors in the hands  
of her brother, Leona, Mildred  
Garver, 19 months old, was killed  
when the blade pierced her heart.

## BREAKS UP SEANCE WHEN HE EXPOSES "GHOST" AS FAKE

Magician Smears Trumpet With Lamp Black, Flashes  
on Light and Reveals "Spook's" Friend With  
Telltale Smudges on Face and Hands

By LOUIS B. SELTZER

Harry Houdini, world famous mystifier, County Prosecutor  
Edward C. Stanton and a representative of The Press attended  
a spiritual seance Tuesday night.

It took place in the pitch dark of a large room on the second  
floor of a frame building at 2650 Superior-av. George Ren-  
ner was the medium.

The three of us arrived at Renner's spiritual chambers at  
7:45 p. m.

Houdini was disguised in old clothes, heavy glasses and his  
usually slicked-back hair was in disorder.

Prosecutor Stanton's identity was concealed behind a pair of  
heavy shell-rim spectacles. His hair likewise was disarranged  
and his appearance untidy.

We rapped on the heavy door of Renner's house.

## MEDIUM SHOWS "SPIRIT PHOTOGRAPHS" TO HIS GUESTS

There was a long silence.

Then the door was gently drawn back.

A short, heavy-set man  
stood in the doorway.

"Step in, folks," said the  
man. He was Renner.

The three of us walked in,  
hung our hats and outer coats  
on hooks on the walls.

In the center of the big  
room was an electric heater.

Seated around it were three  
men.

In one corner of the room  
was a great cabinet.

The room had three exits,  
two leading into other rooms,  
one into the hallway thru  
which we had entered.

On a table were a guitar, a  
tambourine, two trumpets, a  
large black cloth, and four photographs.

Renner picked up the photographs. He handed them to the  
reporter.

"Those are spirit photographs," said the medium. "They  
show how the spirits cling in the aura about each one of us.  
That one is of me. It shows the spirits that are closest to me;  
the spirits who talk to me."

Renner calls Houdini  
four-flusher and liar.

I handed the photographs to Houdini.

"Now," said Renner, "this man Houdini is a four-flusher.  
I once paid \$2.50 to see him. He's a big frost and a faker.  
They chased him out of Massachusetts. When he says spirit-  
ualism is a fake, he lies, folks."

"Tonight we will prove that spiritualism is genuine and  
that Houdini is a faker."

Houdini, behind Stanton and myself, nodded in agreement.

Renner then rose. He turned out the electric heater. He  
moved the large table to the center of the room, a few feet  
from a doorway leading to the next room, and a few feet away  
from the big cabinet.

"Please move your chairs up around this table," invited  
Renner.

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FER  
TACKS  
U HERE

over



# HOUDINI TRAPS "SPIRIT" MEDIUM

**PROBERS  
FIND RICH  
GIRL RUM  
RING HEAD**

Federal and State Agents Be-  
lieve Cleveland-Akron-Can-  
on Bootlegging Revolved  
About Liquor Queen

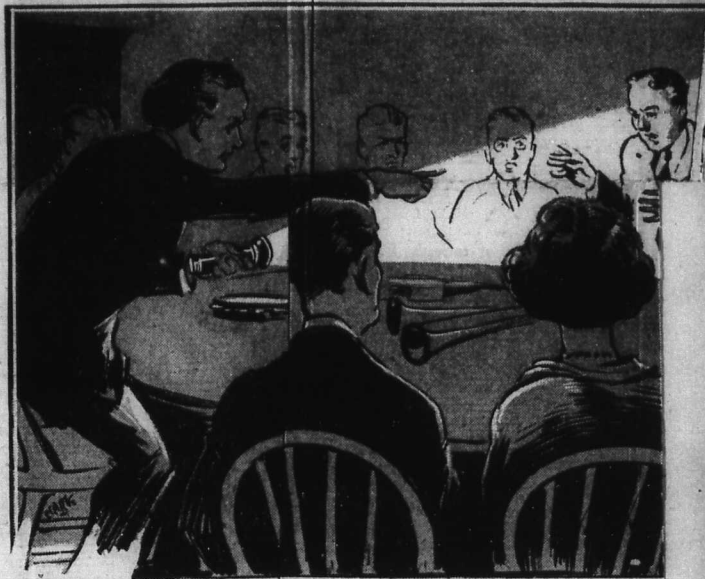
## BULLETIN

Two of the three men  
under arrest in Akron in  
connection with the federal  
raid of Summit-co liquor  
have confessed Wednes-  
day to federal authorities.

A wealthy rum queen about  
the Cleveland-Akron-Can-  
on liquor ring is believed to  
have remained uninvolved as the  
subject of interest in the in-  
vestigation of lawless prohibi-  
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WHEN 'SPOOK' WAS



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March 11—Attempts of the United  
States to bar oil reserves given

## SHEARS KILL BABY

Child Falls on Sharp-Pointed Pair  
In Brother's Hands

Press State Service  
COLUMBUS, March 11—Falling  
on a pair of scissors in the hands  
of her brother, Leona Mildred  
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SNARED



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Renner then rose. He turned out the electric heater. He  
moved the large table to the center of the room, a few feet  
from a doorway leading to the next room, and a few feet away  
from the big cabinet.

"Please move your chairs up around this table," invited  
Renner.

"Now," said the medium, "move closer. Each of you put  
your hand on the knee of the person next to you, like this—"

And Renner sat down and placed his hands on the knees of  
a man on one side of him and a woman on the other.

Renner looked around the circle, at each of us. When he  
reached me, he said:

**"JIMMY NOLAN" WILL TALK,  
MEDIUM PROMISES AUDIENCE**

"Young man, you look a little frightened. There is no need  
to be. If the spirits brush you on the cheek don't be afraid.  
If the guitar or the trumpets float over your head, keep quiet.  
They will not harm you."

Renner looked once more about the circle.  
"Folks, you will hear tonight from 'Jimmy Nolan of Ander-  
son, Wis.' It will be Jimmy who will talk to you. Are you  
ready?"

There was a general nod of assent.

Renner reached over and picked up two large frames, cov-  
ered with thick paper. These he placed in the windows. A  
rug was placed against each door.

He stepped over, seated himself, and switched off the lights.  
The room was completely black. Eyes ached as they sought  
to penetrate the dark.

Houdini, sitting next to me, thumped my hand.

**VOICE ROARS OUT IN  
BLACK, SILENT ROOM**

I leaned over.  
"Don't move until I give the word," said the magician.  
For several minutes it was black, silent, shivery.

My hands felt cold and clammy-like.  
Suddenly the silence was smashed by a thundering voice,  
which seemed to screech out:

"Good evening folks, this is Jimmy."  
They, again, there was a deep, black silence.

Presently there was a rasping noise, and "Jimmy" reap-  
peared.

"Son, son, are you there?"  
A man at the other side of the table, near the medium,  
answered:

"Yes, father, here I am."

over





(CONTINUED FROM PAGE ONE)

me all will be all right."

No sooner had the "father's" voice died away than a deep, gruff Indian chief began talking to the young man sitting beside Prosecutor Stanton.

"Me be heap big Injun chief," the voice said. "I be your guide. You take trail pretty soon, me be your guide."

The young man quaveringly asked:

"Where will I go, chief?"

"Me know not yet where you go," said the "chief."

Hardly had the "chief" departed when a thin, piping voice came, saying:

"Folks, this is Jimmy. I want to cheer you up. Did you ever hear the story about the doctor, the Irishman and the Dutchman? The Dutchman had typhoid. The doctor fed him sauerkraut. He recovered."

"The doctor made a memorandum: 'Sauerkraut, cure for typhoid.'"

"Then the Irishman got typhoid. The doctor fed him sauerkraut. Next day the Irishman died. The doctor changed his memorandum:

"Sauerkraut, good cure Dutchman's typhoid, no damn good for Irishman."

There was laughter.

Houdini nudged me.

"Now the guitar will play," he said.

And the guitar started to play.

It seemed to lift up from the table and travel around over our heads. Then it stopped.

The lights flashed on.

"I am Louis Dubois. I am a Frenchman. I was an opera singer from the yellow jack. I was an opera singer you."

In a deep, ringing voice, "Dubois" sang to Thee," and "Jerusalem."

#### HOUDINI SWITCHES HANDS TO RELEASE HIS OWN

We joined the singing.

"Dubois" went away.

There was silence.

Houdini thumped my hand.

I leaned over. He whispered.

"I am going to release my hand from the r said the magician. 'I'll put yours on his.'"

The magician took my hand, carefully r slipped mine on top of the man's.

I felt Houdini brush past me as he moved r Something came thru the air.

I was leaning forward to keep my hand on man several feet away.

It struck me on the forehead. The pain si I ducked, tho, and it passed over me.

I felt a tap on my shoulder. I thought it It was Houdini.

#### LAMPBLACK ON TRUMPET GETS MEDIUM'S FACE DIRTY

"Be prepared" he whispered.

I heard a rattling as it seemed the trump and circled about the room.

As they went past me, Houdini started sh The silence seemed strained and deeper.

## The Halle Bros. Co.

Huron Road Annex

Medium Price Store  
for Men and Boys

1085-1089 Huron road

### For Young Business Men

### New Spring Suits

#### Two pairs of Trousers

## \$40

Suits for the young man in the business world who recognizes that correct appearance helps toward success.

English cut with straight box coat fitting close at the hips; wide lapels with deep notches and straight, medium wide trousers. Lighter shades of cheviots and mixtures.

Two pairs of trousers for economy.

(Basement Store)

### Men's Athletic Union

## Sale at 95c

Checked madras is the material. Full not to bind, with knitted insert at the easy movement. Cut V-Neck. Size to 46 give every man an equal oppo share in the savings.

### Thursday in Basement

(Hu



# READY TO SHOW POWER IN HER CHURCH

Opportunity to Give Proof Of Divine Inspiration to Theater Audience Is Not Accepted

## "WIZARD" ACCUSED OF PERSECUTION

Occult Believers to Have Indignation Meeting on Sunday, Member of Sect Announces

A counter-challenge was issued to Houdini at the Worcester theater last night by Armstrong LeVeyne, of 105 Pleasant street, husband of a "medium," who was in the theater with him.

LeVeyne, replying to the magician's challenge, was given five minutes in which to present his case to the audience and was booed and hissed and derided throughout his short talk.

The "medium's" husband interrupted the magician's address on "Fake Mediums" with the exclamation:

"You don't know what you are talking about!"

"Then come up here and tell the audience," returned Houdini. Before LeVeyne had reached the platform a stream of questions was hurled at him by the performer.

### "History Repeats Self"

"You are the man who was associated with the 'Banner of Light,' the spiritualistic publication, aren't you?"

"No!" yelled LeVeyne.

He went upon the platform and began:

"History repeats itself. Christ was persecuted and now we spiritualists are being persecuted. Some day, as in the case of Christ, we will be recognized and no longer will be persecuted. The people some day will see the light!"

"But Christ never robbed people of \$2, did he?" demanded Houdini.

"Your tricks are frauds," shouted LeVeyne. "You are duping the public exactly as you claim spiritualists are."

"I studied years to do what I am doing," replied Houdini. "The people know I am deceiving them. I give them optical illusions for entertainment, part of which is derived from their efforts to discover how I do it. I challenge you to come up here and duplicate my feat with the locked water tank or any other of my tricks."

LeVeyne refused and was hissed by the audience.

When the theater had quieted down LeVeyne began again:

"Lettie LeVeyne was my mother. She was a famous Australian vaudeville star—the greatest woman who ever lived. I loved my mother. I love my wife. I am here today to protect my wife—to protect her reputation."

### Says Wife Can Prove Ability

"My wife is a member of the National Spiritualist alliance and she is backed by it. She is backed by law. She is backed by the people and she is backed by the White House. She is backed as a teacher of spiritualism, and she will give a demonstration at any time of her psychic ability, an endowment given her by the Deity."

"Let the public gather in our church and see her prove herself a divine medium."

"All right," said Houdini. "Let her perform here. This is a good place and the public is here, eager to see her perform."

"This is not the place. We need a church," returned the medium's husband.

"What do you mean to say this theater can't be converted into a church for a few moments when so many theaters throughout the country are devoted to Lenten services during Lent. Aren't they regarded as churches then?" cried Houdini.

"How can this be considered a church even for a few minutes when so many women appear on the stage

half dressed?" demanded LeVeyne.

This was greeted by laughter from the audience, while Houdini called two of the women who had been assisting him all evening.

"Folks," he called, as he introduced the first one, "this is my wife, Mrs. Houdini, to whom I have been married 11 years. And this is Miss Sawyer, my niece," he added, as the second one appeared. "Have you anything to say against their characters?"

"No," cried the audience. "They're all right. It's LeVeyne who's all wrong."

Here Mrs. LeVeyne, who had been silently watching in her seat, cried:

"But what do you know about em?"

Houdini and the audience ignored his outburst and the magician introduced "Rev." Frances Raud (whose name, he explained, when the last letters of her first name are taken out, spells "Fraud"), his operative.

### Owens Church

"I am greater than you are," he shouted to the LeVeynes. "I own a church! See, here are my certificates and my charter. They prove that I own a church. Miss Raud is its pastor."

"She stole it!" came from Mrs. LeVeyne, and when questioned about this comment, said, "I state association says she stole it."

Houdini then said to Miss Raud, who stood dressed in black, with a heavy black veil covering her face, in a box seat:

"Mrs. LeVeyne says you are a thief, that you stole this charter." "I never called her a thief,"

"You intimated that when you said she stole it," replied Houdini and appealed to the audience to substantiate him.

"Yes you did. Yes you did," came from the audience.

Mrs. Raud then went on to explain how she obtained the charter, as has been told in THE TELEGRAM-GAZETTE.

"I have never been married and have never had a child," she said. "Yet Mrs. LeVeyne told me that my husband and little girl were together in the next world, and that they advocated my going into the business of spiritualism. Then she told me that my aunt was near me and would help me."

"I never saw that woman," cried Mrs. LeVeyne.

From the audience came the admonition, "Sit down!"

### Indignation Meeting Planned

Hubert O'Malley's name came up in Miss Raud's explanation and at the mention of it, the theater became a bedlam. For nearly five minutes there were hisses, boos, cries of "Get him. Make him prove something."

At this juncture LeVeyne sprang to his feet and declared that the Spiritualist church would hold an indignation meeting next Sunday.

Houdini interrupted him and said: "I drove out the fakes in California and I intend to drive them out of Massachusetts."

The audience received this announcement with cheers.

"There are three mediums you haven't seen yet here," yelled Mrs. LeVeyne.

Houdini explained that he did not mention the names of those Spiritualists who do not ask money for their seances. For this reason about three were not named in any of his talks on "Fake Mediums." One of these he said was Morris, who claims that Houdini uses fraudulent methods in obtaining his evidence.

"Yes, you spend your time with mediums," cried LeVeyne.

"Well, I spent this afternoon speaking at Holy Cross college and after that dined with the faculty of the institution," replied the magician.

Would you call them mediums or fakes?"

Houdini then hurled another challenge at LeVeyne and his wife.

"I posted \$10,000 with the mayor of your city, guaranteeing that sum to any medium who would prove to me that spirits can be called back to this earth to ring bells, tap tables or dance with a jingling tamborine. Are you prepared, Mr. or Mrs. LeVeyne to accept my challenge?"

### Says "Mediums" Prompt Murders

"We have to have proper conditions," replied LeVeyne.

"Yes. You need dark rooms, no witnesses and other such conditions for your fake stunts," was the rejoinder.

Houdini then went on to say that many murders and suicides and many cases of insanity have been caused by spiritualists. He charged that many mediums obtain the changing of wills, to their own benefit, through the use of fraudulent spirits and other trickery.

"They talk to the dead and tell the sad news to their patrons, and of course the dead always tell them that wills must be made this way and that. The medium is always named the legatee."

"We don't talk to the dead!" shouted LeVeyne, with great heat.

"What—not to the dead?" asked Houdini, dramatically taken aback. "Who or what are the spirits, may I ask?"

At this LeVeyne yelled, "You are not a God yet!"

"No, but I know a great deal about mediums," was Houdini's answer.

"I'll protect my wife—" began LeVeyne, but was cut short by the audience, who refused to listen to him.

"And I'm protecting the public," put in Houdini. The audience applauded him.

Houdini then invited LeVeyne to explain about inspirational mediums, one of which LeVeyne admitted his wife to be. LeVeyne refused.

"If you know so much about it, tell the audience yourself," he told the magician.

### Houdini Offers \$1000

"Inspirational spiritualists are divided into three classes," said Houdini. One kind is that which is seized in body by a disembodied spirit and taken into the other world and told some stories, which, in turn, the spiritualist recounts to the gullible patron.

"Another kind is that which has spirit guides, who tell the spiritualists what to say to the patron."

Before Houdini could explain more, LeVeyne had interrupted him.

"Bunk!" he shouted.

Aroused by this, Houdini said, "I have a pet name given me by my father. No one outside of my father, my mother and myself knew it. My mother is dead and my father is not here. I'll give Mrs. LeVeyne \$1000 to tell me, by any means, what that pet name is."

"The law says that religion cannot be commercialized," returned LeVeyne.

"Spiritualism is not a religion, and I am not attacking any religion," Houdini replied. "You have the right to give your performance here now, and the audience wants it. Are you going to take advantage of it?"

Instead of answering, LeVeyne asked where Houdini gets the money he would pay Mrs. LeVeyne for proving her ability.

"Your Spiritualists claim the Pope is paying me. Is that what you are getting at?" demanded the magician.

LeVeyne denied this, and Houdini turned to the audience.

"I am sorry that I have nothing more to say and nothing more to disprove to you. I expected Mr. or Mrs. LeVeyne to accept my challenge and to take some of my money, but they are afraid. If you want me to show how the mediums fake the public, tell me."

The audience demanded two tests. With the aid of three men in the audience who volunteered, the magician showed how Spiritualists "put one over" on the "gullible public."

One trick was that used, he said, by Marjorie of Boston. Another was that used commonly throughout the country—slate writing. The Marjorie trick was the bell ringing one.

## HARVARD GIVEN

# Houdini The Wizard

Accepts Severe And Expensive Big Public Row Noon Sherer Co.

## Houdini's May Leave Of Force

Evidence against Worcester medium Houdini's work strong enough on charges of false pretenses, today by Judge James J. Casey. Court cases follow, according to official, but the police by Houdini known operative gone over by inquiry by the not yet complete.

"Bring forth I'll prove that tricks, and two challenge Houdini's lights of the Worcester to the mediumists of Worcester's audience that a performance a crowd that packed to Main Street, awaiting the opportunity and the manager to refuse admission, although been removed more seats.

## Unacceptable

The challenge needless to say, readers, who have evidence against mediums of the city weeks, saw a number enter the theater, then came forth.

Challenge of the mass close of his performance. Indescribable. That tells the that composes the acts of his performance, it is a solution of his subjects appear and the eyes at the side of his hands.

Master There is only one answer. holding the great bound with his personality through one-half hour, anes, certainly who were so for admittance to Theater last night no equal in the In his third act fraudulent mediums, but produced in this case, naming the mediums that had workers.

read a letter J. O'Hara, in that \$10,000 had been offered in accordance to his challenge to the public.

# Houdini Is The Talk of Worcester

Accepts Several Challenges  
And Exposes Mediums—  
Big Public Stunt Tomorrow  
Noon in Front of  
Sherer Co. Store

## Houdini's Exposure May Lead to Arrest Of Fake Mediums

Evidence against eight of the Worcester mediums and fortune tellers investigated by Harry Houdini's woman detective is strong enough to warrant arrests on charges of taking money under false pretenses, it was announced today by Supt. of Detectives James J. Casey.

Court cases will undoubtedly follow, according to the police official, but the mass of evidence and exhibits turned over to the police by Houdini and the unknown operative is still being gone over by Supt. Casey and the inquiry by the detective head is not yet completed.

"Bring forth your mediums and I'll prove that I know all their tricks, and two more," was the challenge hurled across the footlights of the Worcester Theater last night to the mediums and spiritualists of Worcester, before the largest audience that has ever attended a performance at that theater. A crowd that packed Exchange Street to Main Street was on hand early awaiting the opening of the doors and the management was forced to refuse admission to several hundred, although the orchestra had been removed to make room for more seats.

### Unaccepted

The challenge went unaccepted, needless to say Houdini's investigators, who have been gathering evidence against the fraudulent mediums of the city for the past few weeks, saw a number of local mediums enter the theater, but none of them came forth to accept the challenge of the master magician at the close of his performance.

Indescribable. Inexplicable. That tells the story of the magic that composes the first and second acts of his performance. To the uninitiate, it is impossible to give a solution of his amazing tricks. Objects appear and disappear before the eyes at the slightest gesture of his hands.

### Master Magician

There is only one Houdini: That is the answer. And that Houdini, holding the great audience spell-bound with his electrifying personality throughout the two and one-half hours of the performance, certainly proved to those who were so fortunate as to gain admittance to the Worcester Theater last night, that he has no equal in the land of magic. In his third act comes the exposure of fraudulent mediums. He did not hesitate, but produced the evidence gathered in this city by his investigators, naming the various so-called mediums that had been visited by his workers.

He read a letter from Mayor M. J. O'Hara, in which the Mayor had said that \$10,000 in negotiable bonds had been placed with him for the purpose of exposing the mediums in accordance with the terms of the ordinance to local mediums, as provided for in the ordinance.

### Attacking Fakes

"And yet," he exclaimed, "these mediums say I am attacking religion. It is not true. I am attacking these fakes who perpetrate such frauds upon an unsuspecting public. They begin robbing you at the cemetery and continue to rob you until you are penniless."

Again he hurled his challenge across the footlights to the mediums of Worcester, and again it went unaccepted. He then gave a demonstration of some of the tricks employed to dupe their victims, astounding at first, but pitifully simple when explained by this master of all mediumistic trickery.

Only one half-hearted question came from the audience. Whether it was from a medium or victim of mediums remains unknown, as the questioner refused to disclose his identity.

"Do you believe in Almighty God?" was the question.

"Of course I do. How do you suppose I think I came here, on a puff of wind? But I don't believe that you, or anyone else, can make the dead return or send back messengers once they have left this world." And the questioner was silenced.

Houdini read a notice of church services, published in a local newspaper, which announced the hours of service in his "church." This notice was not published in the Post, as it has always been a rule of the Post not to publish the notices of clairvoyants or mediums, or any fraudulent advertising of any nature. The sum of \$6.95, which was collected at the service of Houdini's "church" in this city, was given to the Golden Rule Fund by Houdini.

He closed his performance with a repetition of his challenge to mediums.

### Lumber Co. Challenge

He accepted a challenge of the employees of the Sawyer Lumber Co., that they be permitted to build a box on the stage next Thursday night, using lumber which they will bring to the theater, and challenging Houdini to escape from the box, after they have nailed him into it.

He also accepted the challenge of Edward LeVyne, husband of Mrs. Ida Armstrong LeVyne, pastor of the Love, Light and Truth Spiritualistic Church of Worcester, and one of the mediums named in Houdini's expose.

Today Houdini spoke at Clark College and before the Ministers' League at the Y. W. C. A., exposing the tricks employed by mediums to fleece their victims of their life savings.

### Tomorrow Noon

Tomorrow, at 12:30 o'clock, Houdini will attempt to free himself from a strait-jacket while hanging head downwards from the C. T. Sherer Co. building on Front Street, with his head at least 50 feet from the ground. The public is invited to attend this exhibition. A detachment of police will be on hand to

keep the sidewalk directly under his head, clear of traffic, so that, should unforeseen accident occur, no one else will be injured.

"Let them try and get this character out from me," was Houdini's answer to the temporary injunction restraining him and the Rev. Frances Raud (Fraud) from disposing of a charter issued to the Spiritualist church in this city, which was served on him at the Worcester Theater last night as the first move on the part of the Massachusetts State Association of Spiritualists to recover from Houdini the charter and certificate of ordination which one of his operatives purchased from an alleged member of the association in this city for the sum of \$13.50.

### Retains Lawyer

The writ is returnable in the Suffolk Superior Court in Boston on Dec. 15. Houdini has retained James C. Donnelly of the law firm of Campbell & Donnelly to appear for him when the case comes up for a hearing on that date.

### Bought and Paid For

"One of my operatives bought this charter and certificate from a member of this organization that wants to get it back. We have his receipt for the money in his own handwriting. It's bought and paid for, and it's mine—to do with as I please. Or course they don't wish it to be known that it is so easy to get a church and to be ordained."

### California Case

"What am I going to do about it? The same thing I did in California. The same state of affairs existed there as I have found here. I trained a newspaperman, Charles Stone, in the tricks of the mediums and then, operating under the name of Dr. Chamberlyn Snow, he purchased a church charter and a certificate of ordination from the National Indo-

### Attorney

"I have instructed my attorney, Mr. Donnelly, to take his matter up with the attorney general of this state at once and to start suit through the office of the attorney general, for the repeal of the charter of the Massachusetts State Association of Spiritualists. That is my answer. I will drive them out of this state just as I did in California."

Every seat in the Worcester Theater was occupied when the curtain arose for last night's performance, and there were a number of disappointed ones on the sidewalk who had been unable to secure admission.

The feature of the evening performance was the building of a box of cypress wood, on the stage by employees of the Sawyer Lumber Co., who brought the wood, tools and nails to the theater with them. Four and one-half minutes from the time the curtain was drawn in front of the box Houdini stepped forth, and examination of the box failed to show that it had been tampered with in any way.

### Holds Seance

During the "seance" which Houdini conducted on the stage in order to show to the audience the tricks employed by mediums to dupe their victims, Houdini gave an example of the number of chances a medium has to guess right. In his slate writing trick, one of them got infamous used by fake mediums to write a message purporting to be from an "Evelyn," who had passed on to the other world. Mr. Warren Buxton, a total stranger to Houdini, who had stepped to the stage to assist in the expose, informed Houdini that his wife's sister, who died a short time ago, was named Evelyn, and admitted that he had received the message under any other conditions he would have been inclined to accept it as genuine.

### Children Are Guests

Houdini added a number of special tricks to his performance in the afternoon, at which he had 26 children from the Nazareth Home for Boys and eight crippled children from the City Hospital as his guests. The boys were brought from Nazareth by Mr. Fred D. O'Shea and Mrs. Sarah V. Tierney had charge of the crippled children from the City Hospital. The kiddies were given chocolate Sandy Clauses through the courtesy of George C. Cobb and enjoyed Teabag gum, the gift of the Clark Brothers Chewing Gum Co.

### Lecture at H. C.

Houdini will give an illustrated lecture on "Spiritualism" before a student body of Holy Cross College at 4 o'clock this afternoon. He will be the guest of the faculty at the following lecture.

In a letter addressed last night to a member of the staff of the Worcester Evening Post, Edward LeVyne, husband of Mrs. Ida Armstrong LeVyne, who has been named by Houdini as one of the mediums from whom his operative secured readings in this city, Mr. LeVyne denied that he had ever accepted Houdini's challenge, as published in The Post on Dec. 1. He states in his letter, "I said I would be at the theater Thursday evening to defend my wife's character and to prove to the audience that Houdini is attacking our religion, as my wife has been advertised as a fraud by this Houdini in your paper, and also in the Telegram. My wife is affiliated with the National Spiritual Alliance, which is a religious body chartered under the state of Massachusetts. This organization was chartered Sept. 15, 1912. We will be at the theater Thursday night and I challenge Houdini's misrepresentation and demand a hearing in front of his own audience."

### Telephone Incident

Mr. LeVyne, who lives at 168 Pleasant Street, was called on the telephone Tuesday night by Eugene Shea, manager of the Worcester Theater. "Is it true that you have accepted Houdini's challenge as published in The Post and that you will be at the theater Thursday night?" Mr. Shea asked. Mr. LeVyne answered "Yes." This conversation was overheard by Mr. Al Smith, manager of Houdini, and a representative of the Worcester Evening Post. The Post representative then took the telephone and asked, with Mr. Shea and Mr. Smith listening in, "Is it true, Mr. LeVyne, that you have accepted Houdini's challenge, as printed in The Post, and will be at the theater Thursday night?" Mr. LeVyne answered, "It is true." "At what time will you arrive at the theater?" was the next question. "I have secured tickets for the performance and will be there to see the show," was Mr. LeVyne's reply. Mr. LeVyne now denies that he accepted the challenge, but says he wishes to come to the theater to "defend his wife's character."

"Let him come and I hope he brings all the mediums of the city with him," is Houdini's answer. Hubert O'Malley, local medium from whom Houdini has stated his operative purchased the charter to a local spiritualist church and a certificate of ordination, in a statement issued today denies that he sold the charter or ordination certificate to the lady known as the "Reverend Fraud." O'Malley claims, in his statement, that he never went to his church with the Rev. Fraud and loaned her the charter, temporarily, and that she never returned it. He maintains that he did not sell it to her; that the \$13.50 mentioned by Houdini was paid to him by the Rev. Fraud for a reading.

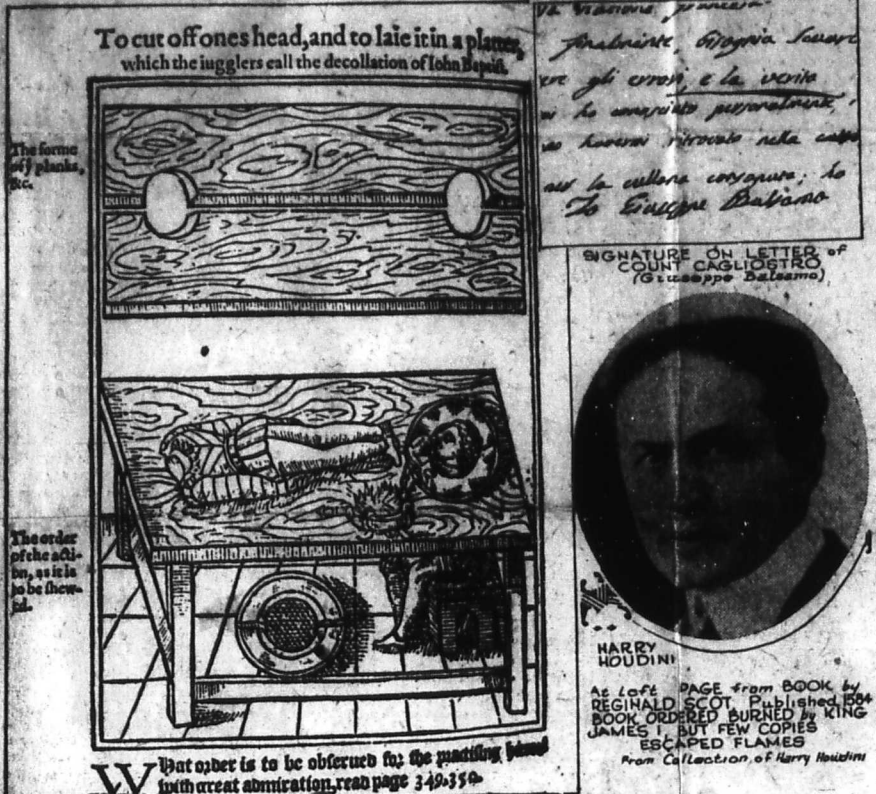
Houdini, in reply to O'Malley's statement, says, "I would not believe a fraudulent medium under oath due to my experiences and investigations. It is exceedingly strange that the Rev. O'Malley waits until this late day to come forward with his statement. Three weeks have passed and he has done nothing. We hold a receipt in O'Malley's handwriting, for the purchase of the church charter and ordination certificate."

"O'Malley knows nothing of this—so he says. Yet he wrote the advertisement that appeared in local newspapers, announcing the services of the Unity Spiritualistic Church, with the Rev. Frances Raud as successor to the Rev. Hubert O'Malley as pastor. This advertisement was charged at the office of this newspaper to O'Malley, who has a charge account there. We endeavored to get this same advertisement in The Post, but were informed that it was against the policy of the paper to publish such advertisements. My operative took the advertisement, written by O'Malley in his own handwriting, copied it, turned her copy in to the clerk and kept the original made out by O'Malley. This, together with the receipt and letters from O'Malley introducing the Rev. Fraud, and stating that she would, through influential friends, aid in financing the church, are in the possession of my attorney."

"Also, O'Malley's nephew assisted the Rev. Fraud in conducting the services at our church, secured the hymn books and introduced her as 'our fairy godmother' who has taken over our church and will finance it. O'Malley also secured the medium speaker for the services and the Rev. Fraud met this medium speaker at the house of O'Malley. What does he think of that?"



# Dusty Boxes in Magician's Home Hide From Sight a \$350,000 Library



## Houdini Bares His Rare Treasures of the History of Magic.

Outside, No. 278 West 113th Street does not look different from other houses in other old rows below Morningside Heights. But inside—!

Harry Houdini, famous magician and Nemesis of fake Spiritualists, who lives in the house, never performs a more startling feat of magic in a more effective setting than that with which he bewilders the visitor whom he permits to enter the strange rooms, lined and piled with ceiling high stacks of boxes, paper wrappings and dusty envelopes, in which he keeps a collection of books, documents and letters such as few museums can boast.

### An Unusual Figure.

Houdini in his own house is quite as unusual a figure as when he is doing incredible things on the stage. He is found, if he is at home, by climbing two flights of stairs and passing through a bare floored room whose walls are completely covered with pasteboard filing boxes marked "Magic, A to A1," "Mystery, G1 to H1." On a huge table are a microscope, a pair of balances such as might be useful either to an alchemist or a postal clerk, many piles of dusty papers and a typewriter. Under one end of the table is, half visible, a great chest, its heavy lid closed.

On every free inch of wall space, over the mantle and the door, and even on the door-frames, hang quaint prints and engravings, ancient play-bills, framed scraps on yellowed paper and old photographs. By the

one window, a stenographer types busily. Houdini's little office, opening into this queer workshop, is so full of shelves, filing cases and books that there is barely room for the magician at his desk. His active figure is clad in sweater and trousers; his collar rolls comfortably away from his throat. He looks as little like a conjuror as can be imagined, and the rooms look as little like the repository of a magnificent and unduplicatable library.

But before the eyes of a reporter for The World, last week, Houdini took from an ordinary letter file beside his desk, such as a real estate or insurance man keeps his daily correspondence in, the original letters of the Fox Sisters, yellow and faded, and many other documents of invaluable importance to the history of the development of spiritualism in America. Besides these, he has manuscripts purporting to have been dictated to mediums by the spirits of Bacon and Shakespeare, a book which another medium claimed to have received from John Quincy Adams; numerous "writings" of George Washington, also transmitted through mediums, and a library of several thousand volumes on psychic phenomena, manifestations and spiritual activities of all sorts.

### Exposes Fake Mediums.

Houdini does not say that spiritualism is all fraud, but he does say he has never seen a manifestation yet that he could not prove to be a fraud, and he has devoted much time to exposing the tricks of fake mediums. But this is not the spectacular part of his library. That is on the other floors, the back rooms of which are so jammed with boxes, books and papers that only narrow passages are left among them and they even overflow into the living rooms in front. Perhaps the most interesting, historically, is the library of witchcraft and mystery. There is one of the half dozen copies of Reginald Scott's "Dis-

courtesy of Witchcraft" that escaped the burning ordered by King James I. It was written in 1584 and contains in its ancient text directions for many tricks.

"We still use those same tricks," remarked Houdini, as he studied a picture illustrating the way to appear

to cut a man's head off without harming the man.

There is an entire library of the conjuror Evanion, including original programs and bills of all the greatest magicians of the Eighteenth Century, rare lithographs and newspaper clippings, covering about 150 years of magic and conjuring. He has the scrap-books of Robert-Houlin, and of Anderson, Robin and Pinetti, the latter dating back to 1784; ancient tomes on "Fucus Pocus," published in the Seventeenth Century; White's Magic, published in 1614; a manuscript book on "Natural and Unnatural Magic," written by a German monk in 1489 and many other treasures, among them a letter written by Cagliostro. The paper is yellow, the ink is little faded, but the great charlatan's signature, "Giuseppe Balsamo," is as distinct as if made yesterday.

### Written in Jail.

This letter is said to have been written while the magician was in jail suspected of complicity in the famous "Affair of the Diamond Necklace." In order to get it, Houdini bought also the letters of the Countess de Lamotte who, with her husband, was convicted of a huge fraud, which included the forgery of the name of Marie Antoinette and the ruin of the great Cardinal-Prince, Rohan. Houdini possesses, he said, practically the complete court record as to Cagliostro.

In the same way in which he got the letters of Countess de Lamotte in order to get those of Cagliostro he has acquired some extraordinary tomes of bookbinding—povers tooled and inlaid and fretted like jewels, enclosing extra-illustrated books of which no duplicate has been or could

one see, he said, mentioning the "Story of Nell Gwynn," extra-illustrated and bound by Cox. "But it happens that the collectors of the material that goes into these extra-illustrated volumes, which contain priceless pictures, letters and documents, usually have them bound with a magnificence in proportion to their importance. If I want some letter or record that happens to be in such a volume I have to buy the whole book to get it and the wonderful binding in the bargain."

It is a volume of this type that contains more than 100 letters of Edwin Booth. But one of Houdini's chief treasures, the manuscript diary of David Garrick, is bound in simple morocco.

These books he keeps in a large bookcase in a dark corner, behind other furniture, on which he has to climb to get at it. Even in its concealment, however, the beauty of the great case, with its inlaid wood and beautiful doors, cannot be overlooked. To a question, Houdini explained, as he burrowed for another book: "Yes, that bookcase belonged to Augustin Daly."

### Poe's Writing Desk.

Another question concerned a small box of glossy brown wood with metal corners, which looked as if it were about to slide off a pile of papers on a high shelf. "Oh, that's Poe's writing desk," the magician remarked, hunting through a pile of dog-eared envelopes for the Cagliostro letter.

Houdini has insured his collections for about \$350,000, he said. "But if they burned, the insurance wouldn't do much good," he added, "because most of the things could never be replaced."

"I've been collecting them all my life. The first book I picked up myself was a 10-cent pamphlet I found in a little bookshop in Appleton, Wis., the town where I was born. It was pilfered from the pages of a magician named Hoffman. My ambition, as far back as I can remember, was to be a magician and also to fly an airship. I have done both."

"And I have been picking up books and papers ever since, until now I have accumulated such a mass of material that I am going to retire in two or three years and give the rest of my life to writing. I shall leave my library on psychic phenomena, mediums and spiritualism to the Psychic Research Society and my

library of magic to the Congressional Library. I have not decided yet what will be done with the dramatic and criminology collections."



# Dainty Darby Grips Iron Wrist Of Houdini In Resistless Clutch

Wrist Watch of The World  
to Red Magic Editor  
His Fitting Fetter

Houdini is wearing a wrist watch. There would be little significance in that statement were it not for the fact that it is the first he has ever had on. His wrists are more familiar with the grip of the handcuffs from which he so easily escapes than the gentler grasp of a leather strap.

But Houdini himself says that this one fetter from which he will never be freed by any action of his own. The watch was presented to him by the World at a luncheon given yesterday to celebrate the successful termination of the magician's first year as a newspaper man.

For just a year Houdini has been editing The World's Red Magic section, and yesterday, on the occasion of his birthday, the entire staff joined in a congratulatory luncheon with Houdini as the principal guest. The luncheon was served at Monetta's restaurant, No. 32 Mulberry Street, and its conclusion the magician-editor handed the timepiece with best wishes for many happy returns of the day.



HARRY HOUDINI

congratulatory telegrams from editors of papers all over the country which use the Red Magic section were read at the luncheon, among them being messages from Albert H. Cook, Sunday Editor of the St. Paul Pioneer Press, Horace E. Thomas, City Editor of the Portland Oregonian, L. S.

## By Heywood Brown

The Hippodrome is perhaps the most characteristic American amusement enterprise in New York. It illustrates the fact that our public is not lacking in appreciation of things which are good. The only trouble is that it also likes things which are mediocre. There never seems to be any particular premeditation in a Hippodrome show. The management simply hires a great many people, and every year some of them turn out to be excellent.

Probably the size of the theatre is the factor which makes it all but impossible for it to do anything truly beautiful. As it happens, beauty can never be purchased wholesale, and the Hippodrome is devoted to the theory that if a certain effect can be gained by the use of twenty chorus girls in pink and green, just five times as fine an effect can be obtained with a hundred. It aims, indeed, for big and startling effects rather than beautiful ones.

And yet in spite of all this, the Hippodrome show is something to be proud of. It puts no mean estimate on the public taste. Each year there are high spots. The house had Pavlova once, and this year, though it boasts no performer in her class artistically, it can point with pride to Fred Walton, whose pantomime is a distinct achievement, to some of the notes of Belle Story, the gorgeous clowning of Bluch and to Houdini, most thrilling of all magicians. Where others of his trade are content to palm eggs and rabbits, he makes an elephant disappear.

The acrobats, of course, are always with us, but not for long periods in the Hippodrome show. We used to be interested in acrobats, but that has faded. In spite of long years of faithful waiting we have yet to see one of these somersaulters land upon his neck. However, the remark is,

Levy, Managing Editor of the Oakland, Cal., Tribune, M. V. Atwood, Managing Editor of the Utica Observer-Dispatch, W. U. Christman, Managing Editor of the Pittsburgh Post, O. K. Shlimansky, President of the Cleveland Times, Paul Waltt, Sunday Editor of the Boston Herald and W. D. Manning of the Rochester Herald.

uncalled for. Acrobats have feelings. Only this week one who is called the Gladiator writes to "Variety" and says: "Recently it was my misfortune to see an act in which the alleged comedian (in putting a curse on the orchestra leader) said, 'May your children be acrobats.'"

"Undoubtedly there exists a certain unmerited prejudice against the acrobats," the Gladiator continues, "also a tendency to make them the butt of ill humor. Why?"

It remains one of the hard questions. Another question difficult of explanation arose during the course of the performance at the Hippodrome last night. One of the numbers is a pageant in which most of the famous characters of American history appear.

We see Columbus and Vespucci, and Balboa and La Salle and John Smith and Miles Standish and Paul Revere and Farragut and Dewey and Sampson and Theodore Roosevelt and a host of others. Of all the throng the only two to receive more than perfunctory applause were Roosevelt and John Smith. Perhaps it was family pride which swelled the applause for the latter.

Houdini was more thrilling than usual, for he accepted a challenge from four petty officers, who wanted to chain him and bind him and iron him and then throw him in the tank. They did, too. But he came up from the depths like the wild duck in less than three minutes. It was pleasant that none of the magician's gloomy forebodings came true. He had spoken darkly of destiny and of faithful servitors who would search for his body if he failed to appear within the time limit. In spite of the happy ending, there was a note of sadness in the result. One could not help thinking of the futility of human endeavor as the bubbles came up and then Houdini. As somebody or other has said, "The best laid schemes of petty officers gang aft a-gley."

# Houdini Is in the Movies To Perpetuate His Work As a Master Magician

If Harry Houdini were to die to-morrow he would pass out content with the fullness of life and with the knowledge of experiences such as few men have had. He confessed this quite simply as he sat in his study and tinkered with the keys of a typewriter. The room had more of the atmosphere of the student than of the magician. Houdini, among other things, is a writer and lover of books. His shelves are filled with rare specimens of many kinds. His collection of books on magic is the most extensive in existence.

The keen, piercing eyes of the magician were focussed intently on his audience as he told something of his life story. The knotted wrists that have defied handcuff and manacle and made Houdini a universally known figure lay in repose. There was concentration in every line of his figure. It is this very quality, he says, that has enabled him to do unaccountable things.

"If I were to die to-morrow I could not complain," said Houdini, "because I have performed every known feat of magic from the smallest to the largest. The most remarkable thing probably was my vanishing elephant Jenny weighing 10,000 pounds, who used to disappear systematically in the Hippodrome. My smallest feat was swallowing a couple of packages of needles and bringing them out threaded."

"In my opinion Harry Kellar, the originator of the levitation wonder, Princess Karnac, is the greatest magician the world ever saw. This feat is one of the classics of wizardry. At present I am writing Kellar's biography. There is a different spirit among the magicians of to-day. More of them are specializing and they do not zealously try to keep their secrets from each other as they did in the old days. They are more intent now on improving their art than they are on furthering their interests."

Houdini's discovery of his lock-breaking gift dates back to the time of his mother's ples. As a boy in Appleton, Wis., he wanted to get into the cupboard where the pastry was kept, but mother had the key, so Harry simply manipulated the lock. It cannot truthfully be said he realized then that he had any special gift in this direction. But later, when he worked in a machine shop a young man came in handcuffed. The key had been lost and he wanted to free himself. Houdini struck on a way of releasing him and thought nothing more of it until he became a magician. Endless theories have been advanced as to the secret of his powers. There are those who say he slips out of handcuffs as an eel slips through the fingers of an amateur fisherman. Others say he manipulates cell locks by muscular magnetism. There is a further supposition that he squeezes himself through bars of cells. Superstitious persons believe that spirits help him to escape.

"I have accomplished everything by natural means," said Houdini when questioned on this score, "and not entirely by brawn. Brain work has been necessary, and concentration has meant more than everything else put together. It is the presentation of the trick, and not the trick itself that interests me. In mystery work I always believe I am the person who is talking. No, I don't believe in spiritualism at all, and I think the ouija board is nothing more nor less than a pleasant pastime. I have

traveled all over the world and studied magic from every angle. It is fascinating beyond belief."

One and a half years ago Houdini decided to go into motion pictures, because he wanted some of his feats to endure. The next generation would be skeptical and think the stories of his magic handed down to them exaggerated unless they had actual proof, he argued. In his latest picture, "Terror Island," he was thrown overboard into the sea in a box with 500 pounds of dead weight, got out of the box and, finally, out of the water. In this picture he also does the Indian rope trick. The rope is supposed to hang without any visible means of support. He climbs up it.

Houdini sails for England this week to fulfill a vaudeville engagement. Then he intends to stay in the movies, and during 1921-22 he will tour the world, making a mystery picture. He thinks motion pictures the most wonderful profession in the world, because there is a place in them for the old as well as the young. While in Europe he intends to be pictured jumping from the Eiffel Tower and London Tower Bridge in a parachute. He has a theory that a flash of the director of every motion picture should be thrown on the screen.

Houdini is forty-five years old and looks thirty-five. He runs all his errands like a school boy and believes in vigorous physical exercise for every one. He neither drinks nor smokes. He thinks the greatest thing he ever did was inventing a diving suit from which the diver can escape. He is handing over his invention to the government. Among other things he invented the wardrobe trunk and the double-colored typewriter ribbon. He is the author of "The Unmasking of Robert Houdini," "The Right Way to Do Wrong," "Handcuffed Secrets" and "My Life History." He is president of the Society of American Magicians and of the Magicians' Club of London.



Harry Houdini

# Deaf Houdini Traps Medium Using Trumpet

Mrs. Cecil Cook, 'Pastor' of  
Stead Memorial, Yields to  
Arrest as West 88th St. Au-  
dience of Women Shriek

Some Ask Money Back

"Man From Boston," at  
Seance, Chats With Spir-  
it of Father, Still Alive

By Percy N. Stone

When Cecil Cook, "pastor" of the W. T. Stead Memorial Center, at 41 West Eighty-eighth Street, called from the realm of death the spirit of a father who is still alive and the voice of a son who never lived, it was too much for the detectives who watched her work in a public seance last night, and they arrested her. Guided in their work by Houdini, who is lecturing at the Police Academy on "spook" detection, they caught the medium speaking through the trumpet which conducted the spirit voices, these who had paid admissions were told.

Mrs. Cook, who has been claiming spiritualistic powers for twenty-two years, was sitting in the middle of a room in the basement of the Stead Center when Houdini turned on his flashlight, showing her with the tin trumpet, really a miniature megaphone, held with her left hand close against her lips. Two detectives, two women, Houdini and this reporter knew the instant the flashlight was to go on. They had their eyes fixed on the spot whence the voice was coming. They saw.

Abjures Word "Dead"

It was a mythical son of Houdini who was conversing with his father when the darkness was split. The magician had disguised himself as an old, decrepit man, slightly hard of hearing. The pretended deafness was to coax the "spirit" voice into accents louder than the customary whispers that have been heard in the place for months. The ruse was successful. Waiting until he detected a peculiar whistling sound at the end of each word, indicating the closeness of the trumpet to the medium's mouth, Houdini pressed the button.

Women in the audience of thirty shrieked at the flash. They had been convinced of the authenticity of the voices of their loved ones, despite the fact that these sounds from those who had "passed over" (Mrs. Cook will not allow the use of the verb "die" at her seances) were whispers, and the sudden light seemed supernatural. Mrs. Cook held the trumpet close to her mouth for about a second, seemingly unable to realize what was going on. Then she, too, shrieked so loudly that persons passing on the street stopped and waited to learn was was going on. As her scream rang through the basement she threw the tin megaphone to the floor with a loud clatter and

pitched to one side, carrying her arm chair with her.

"You killed the medium!" one of her admirers cried, as she rushed to the prostrate woman.

Mrs. Cook lay with her eyes closed, crying out: "I'm killed! I'm killed!"

Houdini Doffs His Mask

A small, gray-haired man, who later said he was a member of the center, which is a sort of spiritualistic church, rushed at Houdini. He was stopped by a detective, who informed the startled crowd for the first time that policemen were in the room. That made the bedlam worse. Some of those who had paid their dollars started for the door, but outside they met an inspector and two more detectives. They filed back.

In the mean time the members of the center had lifted their heavy medium back to her seat. She rolled her eyes about, looking for the man who had turned on the light. That was Houdini's second cue. He dramatically pulled off the wig he had worn and shouted above the confusion, "I am Houdini!" At that Mrs. Cook manifested complete revival.

In half an hour Mrs. Cook and Antoinette Benson, an attractive young woman who had taken up the collection, were on the "blotter" at the West 100th Street station. They were charged with obtaining money under false pretenses and with violating that section of the code which forbids fortune telling. No bail was offered and the patrol took them to the Jefferson Market prison to await arraignment this morning. Policewoman Elizabeth Michaels and Detective Joseph Greene made the charges. Inspector McAuliffe and Detectives Philip D. Ryan and Michael C. Leonard assisted in the arrests.

The collection of evidence against the woman began a week ago at her regular Wednesday night seance. Houdini had learned that the Stead Memorial Center—named after a medium who has "passed over"—was the place where Mrs. Cook was working and he learned, too, that this woman was leading a movement to get \$80,000 with which to buy the house in which she works. He sent this reporter to find out what was happening.

Works With Trumpets

The medium works entirely with trumpets, collapsible tin affairs about two feet long and hardly more than six inches in diameter at the larger end. These are placed in the center of the room near her chair. The audience groups itself about her. Before beginning any seance two things are done. First, Miss Benson passes a receptacle into which each one is required to place \$1. It is called a "donation," but in several instances Miss Benson declared that it was the fee to be paid. The second thing is a lecture, which gives Mrs. Cook plenty of time to study her circle of "paid admissions," so that when the lights go out she knows where each one is. There is room for no more than thirty in this place.

A hymn is sung shortly after the lights are out. Then from the center of the completely darkened room comes the voice of a "guide." A guide is a spirit familiar with the arrangement of the room, on good terms with the medium and willing to bring to the seance any spirit that is wanted. Sometimes it is "Snowdrop," who speaks in a little girl's voice; again it is "Chief," a deep-voiced Indian with story-book grunts, or "Pat," with his Irish brogue; "Bright Eyes," with her bubbling laughter, or Stead, himself, with his counsel and sermons.

The guides chat familiarly with the

persons who have been there before, and then they go away to lead in the spirits that are wanted. Only the guides speak in loud voices. The rest are in whispers that reveal neither sex nor age. The spirits that talk with persons who have been there before have quite an easy time. They are peculiarly fluent, although they fall into the same grammatical errors that mark Mrs. Cook's conversation.

Strangers Balk Spirits

With strangers the spirits have a much harder time. As they announce who they are or speak the name of some one in the room—both methods are used—the name is always mumbled.

"It sounds like Ella, or Alice, or Edna," Mrs. Cook will say. "Is there any one here by that name?"

If no one answers she says: "Maybe that is the spirit's name. Does any one know who it might be?"

And so she goes on, never discouraged, always suggesting a new name until she strikes a lucky one.

On this reporter's first appearance he introduced himself without name as coming from Boston. During the seances a week ago and last night he was known as "the man from Boston." Last night "Snowdrop" asked him if his name was not "Charlie," and he mumbled in the dark that it was.

A female spirit tried hard to make conversation, but "the man from Boston" was unresponsive. Then came a man.

"It looks like your father," said the medium.

"Hello, dad," said "the man from Boston."

That began a fifteen-minute conversation, "the man from Boston" leading on the spirit of his father, who is still alive and healthy, into strange tales. Then came a young man, after the "father" had said good night—a young man finally identified as "the best friend I ever had on earth." The medium said he looked as though he had died suddenly and "the man from Boston" exclaimed loudly that he had shot him. The pandemonium that followed that fictitious announcement almost equaled that which came when Houdini's flashlight was turned on Mrs. Cook.

Mothers Weep For Sons

At the seances mothers wept when they believed they were talking with their sons; tearful cries came from young women who heard the voices of their sweethearts; even the voices of the men choked as some loved one was brought to the trumpet.

After the denouement last evening most of the thirty were vociferously indignant. Some even demanded their dollars back, though others said the show was worth what they had been charged. The detectives returned the money to those who wanted it.

A few women abused the police and Houdini and insisted on accompanying Mrs. Cook to the station. There they tried to tell their story to an indifferent desk sergeant, but they made no impression.

The detectives knew the father of "the man from Boston" was still alive. They were assured that Houdini had no son. They had paid their money, and they had seen the megaphone. The charge was written down.

GRIT.

During one period of American terminology the name "Houdini" was synonymous with the idea of mysterious escape from physical confinement. Since the revival of spiritualism which followed the World war with consequent imposition upon the credulous by the unscrupulous or the well meaning but deluded "mediums," the name "Houdini" has become more associated with the idea of revealing trickery and stripping dangerous charlatanism of its mask. Again and again the American stage master of wizardry has exposed, in the interest

of science and honest thought, the fraud of so called "spiritualism."

After the accident on the Capitol theatre stage in Albany Monday night when a failure of tackle caused the full weight of a heavy iron and wood stock to crush the left foot of the "magician" while he was attempting his Chinese water cell trick, the name "Houdini" assumes a new equivalent—grit.

With foot crushed, and as far as he knew possibly broken, he finished his performance though he was obliged to abandon the particular trick. Since supple feet and ankles constitute a part of Houdini's assets, none knew better than he the risk he ran in enduring pain and swelling to conclude his performance. It was rather better than might be expected, but that was not the best of it.

Beyond sustaining that ancient tradition of the theatre, "the show must go on," Houdini showed that he practices the philosophy he teaches. After the accident a member of his staff said something about a "jinx." In great pain, Houdini replied sharply, "There is no such thing as jinx. When anything goes wrong it is the fault of people themselves. There is no jinx about it."

There is a line worth writing in the copy books, and so striking out the hard-luck excuse of the weakling. Houdini is right. There is no such thing as a "jinx." Men rise or fall by what they or others do or leave undone. Only the sag-backs blame the "jinx."



# HOUDINI REVEALS HE "READS" MINDS

Magician, at Performance in  
His Home, Attempts to Prove  
Trick in Balfour's Tests.

KEEPS HIS METHOD SECRET.

Telepathy Impossible, He Says,  
but He Gets Messages.

Attempting to approximate the thought transference experiments of Prof. Gilbert Murray and Earl Balfour, Harry Houdini, American magician, yesterday gave a private exhibition of "telepathy" before a selected committee.

The experiment was conducted in Mr. Houdini's home, No. 278 West 118th Street, in the presence of Ralph Pulitzer, publisher of The World; Bernard M. Baruch, former Chairman of the War Industries Board; Dr. Edward J. Kempf, a psychiatrist; Arthur Train, writer of criminal-legal fiction; Mrs. Herbert Bayard Swope, Walter Lippmann, chief editorial writer of The World; Mrs. Gordon Abbott, Mrs. Roderick Tower, Mrs. Houdini and Mr. Houdini's brother.

Houdini contends thought transference or telepathy is not possible. He insists the experiments of Prof. Murray, one of the foremost scholars of England, and Earl Balfour were done by natural means, that the thoughts of the group separated by thirty-six feet from the mindreader (Prof. Murray) in the recent instance were conveyed by apparatus or signals.

## Houdini Under Guard.

Yesterday the magician placed the committee in the parlor of his home. He then went to the third floor and remained alone in the front room there. A member of the committee stood outside his room, the door closed between them.

The committee below then selected three test thoughts, following the Balfour method. The thoughts were written down and then repeated in whispers to the close circle three times. Mrs. Houdini and the brother of the magician were in the room, but were asked not to repeat the words. The three tests were:

By Mr. Lippmann: "I'm thinking of Lord Curzon in the Foreign Office last January." Mr. Houdini failed to get this thought.

By Mr. Baruch: "Don't give up the ship." Failure first time, but on repetition Houdini got "a sense of heaving water and a ship."

## Buffalo Bill's Monument.

By Dr. Kempf: "Buffalo Bill's monument in Wyoming by Mrs. Harry Payne Whitney."

Houdini came down and said: "I got the picture of a man killing cattle—no, buffalo. I see him bringing meat to men building a railroad. He has long hair."

Dr. Kempf had said nothing of this part of Buffalo Bill's activities, but admitted this picture of buffalo killing and the feeding of railroad workers had been in his mind.

Houdini then returned to the third floor, stripped to nudity, and was placed in a cabinet under the supervision of Mr. Pulitzer and Mr. Lippmann. The cabinet was examined and put upon two chairs, making it visible on all sides. The thought of the group that remained downstairs in the parlor then was:

"Mrs. John Barrymore's portrait done by Zuloaga."

Houdini caught the Barrymore picture, but missed the sense of a painting of the name of Zuloaga.

Although he insisted that what had been done was not thought transference but an application of natural methods and scientific knowledge, Houdini refused to explain his method.

"My only desire is to show that Prof. Murray did not perform a supernatural feat," he said. "I would not expose any man who claimed he was doing a trick, but I feel that a claim of the supernatural is wrong and has driven people into insanity."

The committee was unwilling to commit itself to a decision on the experiments, feeling the reports from abroad had not been full enough in detail to admit of an exact duplication here.

## Houdini Exposes Tricks Of Spiritualists on Stage

Reiterating his charges that "Margery," Boston medium, is accomplishing all her spirit phenomena by mechanical means, Harry Houdini altered his act at the Hippodrome yesterday to include a specimen spiritualist seance, designed to permit the audience to see the wheels working.

He exposed in three different ways how slate-writing was accomplished. He also performed long distance telepathy," after which he explained it. In one of his telepathic visions he conjured up pictures of the collision yesterday of the Empress of Scotland and the Scotsburg off quarantine. Then he denied the newspaper report that Balto, Gunner Kassar's wheel dog on the recent mush to Nome, was dead. He said he saw Balto alive and well.

After pretending to have snatched these news items from the minds of persons far off, Houdini disclosed a cabinet nearby in which was an assistant who, he said, had just telephoned To The World for the latest news.

# MEDIUMS DARE MANY TO SUICIDE

Poor Dupes Believe Calls They  
Receive to Come to An-  
other World.

## HOUDINI GIVES INSTANCES

Tells of Actual Cases Where  
Spiritism Has Prompted  
Self-Destruction.

## Houdini Will Answer Questions From Readers

Houdini will answer any question from men and women who have been defrauded or deluded by mediums, clairvoyants and crystal gazers. Address him in care of "The Record." His replies will be personally addressed to such inquirers through the columns of this newspaper. If the question is of a personal nature, inclose a two-cent stamped addressed envelope.

## By HOUDINI

The mind is the most marvelous thing the human being possesses. If a wealthy New York manufacturer thinks he hears the spirit voices of his mother and brothers, there is nothing in the world that can sway him to the contrary. Giteau heard voices telling him to kill Garfield.

A boy in Clearwater, Fla., named Frank McDowell, heard voices telling him to kill his two sisters, and a year afterward to the very day, they told him to kill his father and mother, which he did. You never hear the spiritists tell you of the crimes committed by these people. This is the sad part of it.

Sometimes mediums become conscience stricken and confess their methods. Mrs. Benninghofen, of Anderson, Ind., was a recognized and reputable trumpet medium, that is a medium whose voice comes through trumpets, and five years ago she saw the error of her ways. Since that time she has been exposing mediums right and left. I am indebted to her for quite a number of methods.

Coroner Edward F. Conley, of Detroit, told me some time ago of a young Polish druggist who attended a seance where a medium brought him into communication with his dead mother. During the seance she called him to her and he responded by going to his home and ending his life, leaving a note saying the spirits had called him. This is not an isolated case.

## Suicides Are Frequent.

When a prominent English lecturer was in this country, an aged man and woman committed suicide after hearing lectures on the wonderful life beyond. Suicides are frequent. W. Bohner, of Oran street, Leicester Square, London, was a spiritist and was persecuted by spirit voices. He hanged himself in July. Arthur H. Hambly also was pestered by spirits and he walked into a river and drowned himself.

Rose Sawyer, 40, and her daughter, Violet, were found dead in a bungalow. In a letter written by the dead woman to the chief of police, she said: "My husband called us, in a few hours, husband, wife and child shall meet again. We shall be with him before you receive this."

In Ashland, Wis., Gus John believed in the mutterings of a gypsy. She predicted he would die when he was 65, and he hanged himself. Eleanor Maud Cliffe, in Huddersfield, England, Police Court stole a leather purse and papers. She said she took the bag to test spiritism. In Moscow, March 21, 1925, a Russian peasant destroyed four of his children with an iron bar, his mind upset over spirit voices.

I have challenged John Slater, who was known to the spirit cult as the king of "message readers." My letter, dated August 12, follows:

"Having visited a number of your

public seances and carefully paid attention to your work, would like to make you a wager of \$10,000 challenging you to duplicate under test conditions what you have been presenting to the public as being genuine phenomena for many years."

"At your public seance you read letters in envelopes, the contents of which you stated were read by disembodied spirits. You stated the information given you was imparted by spirits, and you were gifted by the Almighty with this supernatural power."

"If this is true you will have no hesitancy in coming to New York and read 10 messages and winning \$10,000, which you may give to any charity selected by the committee before whom you will make the test."

"I ask for a reputable committee, to be mutually agreed upon, consisting of six clergymen, six newspapermen and six magicians. The test is that you must read the letters in sealed envelopes and give correct information to the questions asked. The paper and envelopes to be furnished by me, and the envelopes strung on a thread."

"I await your reply. Shall be in New York until the first of September, and prefer to have the test take place while I am here."

"Sincerely yours,

(Signed) HOUDINI."

To date Mr. Slater has neither accepted nor replied to my challenge. (Read tomorrow's "Record" for another expose article by Houdini.)

## QUESTIONS AND ANSWERS

Carrie Snider. Question—I am 24 years old and married three years, and weigh only 93 pounds. Do you think I have a spell put on me, as I am getting awful poor? And I've been going to different doctors and they can't cure me. I can't sleep right. Sometimes I go to sleep and something seems to get hold of me so that I can't move myself. I call for help and try to move myself, but I can't. What could that be?

Answer—No one can put a spell upon you. Under no circumstances believe that you have a spell. The fact that thought is in your mind is enough to make you worry, and worry will kill a cat. Forget all about it. Take plenty of exercise and plain food, consult a better doctor and you will regain your health and cheerful frame of mind.

William Byrnes. Question—Is it true that there are people in the highlands of Scotland that can see into the future?

Answer—No, they are simple-minded folk and tell things all day long. Sometimes they hit right. If you will guess a number of things every day, the way you will strike it right. I have met a number of Scotch second-sight men and women and not one foretold anything but that which could happen in anyone's life.

Bob Jennings. Question—How can you explain the fact that my mother, when missing my younger brother, wept, and said that Jack was killed? Sure enough, three hours later they brought in my brother drowned. How can this be explained?

Answer—Every mother has the feeling that when her child is away from home something will happen. I believe in the fact that women have a finer sense of emotion, their premonition or intuition is to be listened to. But that the spirits guide them in any action is all wrong.

Etta Landers. Question—How can the mediums read messages inside of a sealed envelope and give you inside information and tell you exactly what you have written in the sealed messages which they never touch?

Answer—No human being can honestly read a message in a sealed envelope unless they resort to trickery. I have challenged many mediums who claim to do this, saying I will write 10 messages, string them onto a thread and will pay them \$1000 for each message that they will read and correctly answer. I want no guesswork, there is to be no "Jack is here and tells me to tell you that the plans you have formulated will be successful." I want a direct answer to my questions. In case I ask, "What day of the month is Christmas?" I want the answer to be December 25, and not that Cousin Sue tells me to tell you that Aunt Nell is here and very happy.





# HOUDINI PROVES HIS SCORN FOR SHACKLES

A veritable sea of upturned faces—70,000 people jamming and blocking the old Post building in front of the old Post building today, when Harry Houdini, world famous shackles king, triumphed again.

Lawrence Lehman, manager of the Orpheum theater here, where Houdini mystifies daily audiences this week, accompanied his protégé.

In five minutes after Houdini had been hoisted feet first by a huge pulley nearly 100 feet in the air, he was a free man—freed of the heavy buckles and huge leather straps that had bound his body for an hour.

Tied and strapped as he had been, Houdini was hoisted to the cheers of the great crowd at 12:25 o'clock.

**Free Self in Five Minutes.** Only five minutes after being hoisted by hand. Then his body was again squirmed. In less than five minutes Houdini had freed himself and was in the air.

A frantic that stopped against the building and the movement of traffic. The crowd, which had gathered at the top of the building, witnessed the feat. Houdini, accompanied by D. H. Johnson and Charles A. Siegfried, city jailer, was hoisted by a pulley. H. R. Weston, mounted a box truck in front of The Post building.

**Ropes Arranged.** Three ropes were attached to the top of the building. Pulleys suspended from the top floor, had already been attached. The ropes were then attached to the handcuffs and the king of the escape artists.

Two detectives, who were standing in front of the building, were hoisted and fastened. Houdini's pulley were tied and fastened to the building.

The two detectives nodded their assent and the crowd laughingly hoisted Houdini as he was hoisted in the air.

"Goodbye, Harry," the crowd shouted.

**Only a Minute, Now.** "It will only take a minute," Houdini, master of 25 years' experience with straps, buckles and shackles, whispered to the detectives.

At the level of the third floor window, Houdini stood for an instant.

The crowd, which had gathered at the top of the building, witnessed the feat. Houdini, accompanied by D. H. Johnson and Charles A. Siegfried, city jailer, was hoisted by a pulley.

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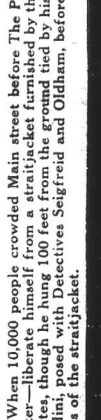
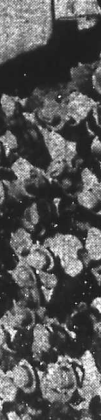
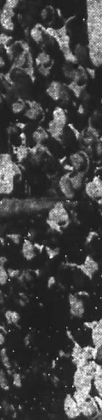
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**Only a Minute, Now.** "It will only take a minute," Houdini, master of 25 years' experience with straps, buckles and shackles, whispered to the detectives.

## 10,000 See Houdini Free Self From Strait-Jacket



When 10,000 people crowded Main street before The Post building to watch Houdini—the handcuff king, appearing this week at the Orpheum theater—liberate himself from a straitjacket furnished by the Kansas City police department. The week freed himself from his bonds in less than three minutes, though he hung 100 feet from the ground tied by his feet. Houdini's body is shown in the circle at the bottom of the arrow. Inserted above is Houdini, posed with Detectives Seigfried and Oldham, before he was hoisted from the ground. The other picture shows the detectives tightening the band of the straitjacket.

**RACE ENTRIES  
AND RESULTS**

**RACE ENTRIES**  
First race, 2:20 p.m. and up, claiming  
Houdini, 184, Country Club, 197. Two boys  
H. R. Weston, 107; Josephine K., 109. Dots.



WEDNESDAY EVENING

Oakland Tribune

MARCH 28, 1923

# Ten Thousand Persons Held In Spell While Houdini, the "Escape King" Frees Himself

HARRY HOUDINI, who earns his living and has won a world wide reputation by getting himself out of trouble, yesterday performed his most difficult trick, that of extricating himself from a straightjacket while hanging head downward from a dizzy height on the new TRIBUNE building. A large crowd witnessed the performance, which Houdini declared, was the most difficult he ever had attempted. The photograph below shows a portion of the crowd at Thirteenth and Franklin streets. An air-line photo would show a similar throng extending from Washington to Webster streets. The insert photograph, taken by a TRIBUNE photographer from the ninth floor of the new TRIBUNE building, shows the "escape king" as he was freeing himself from the straightjacket.





## Houdini Wins Liberty Head-Downward in Air

Harry Houdini, an exceptional character who has gained world renown in what is perhaps the strangest way that universal favor has ever been attained, that of extricating himself from perilous and seemingly impossible situations, yesterday held 10,000 people in breathless suspense while he freed himself from a straitjacket while dangling, head downward, from the ninth floor of the new TRIBUNE building.

Houdini's exhibition yesterday was staged under the auspices of THE TRIBUNE and under the watchful eyes of Chief of Police James Drew and Captain Frank Lynch. So much interest was manifested, that crowds began to collect in the streets around The TRIBUNE building long before the exhibition was scheduled to take place. By the time the "escape king" stepped to the platform, all of Thirteenth street, from Washington to Webster, was a solid mass of humanity and the windows and roofs of office buildings were filled with people.

### POLICE FURNISH JACKET.

The jacket used in the stunt was furnished by the police department. It is made of canvas, heavily reinforced with strips of leather, and is fastened around the body with straps and buckles. The arms of the wearer fit in sleeves, from which the hands do not protrude and at the end of which are long straps that wind around the body after the arms have been crossed on the chest.

The instrument was devised to facilitate the handling of desperate criminals or the insane possessed by homicidal mania.

Chief Drew and Captain Lynch

scrutinized the jacket closely before they buckled it on Houdini. They satisfied themselves that it was escape proof. So forcefully did Chief Drew tug on the straps in making the magician secure that it was all the magician could do to keep on his feet, even with the assistance of Captain Lynch.

When his feet had been secured, four men hauled away on a rope and Houdini was raised to the ninth floor of the new TRIBUNE building. For a moment he remained motionless, while the crowds in the street watched in interested silence. Then the figure dangling from the rope began to squirm and, in a trice, Houdini had slipped his arms over his head and was unbuckling the straps at the back of the jacket. It had taken the police five minutes to put the jacket in place. It seemed no longer than five seconds before Houdini was out of it.

### EVEN OFFICIALS PUZZLED.

The stunt was performed so quickly that it seemed as though it were no stunt at all. And for Houdini it apparently is not. But one had only to look at the puzzled expression on the faces of Chief Drew and Captain Lynch to know that something quite out of the ordinary had occurred.

Houdini received a general acknowledgment of his art, or science, whichever it is, from the 10,000 spectators of his performance, who sent up cheer after cheer when he freed himself from the jacket and bade them farewell.

### MARTINE LICENSE.

MARTINEZ, March 28.—A marriage license has been issued here to Joseph Crapetello, 27, and Maria Gavelli, 20, both of Point Richmond.

Canning Imported

Representatives of the group announced that the presence of a great number of prominent legiti-

enes of the thee me more than the

## Can This "Eel" Break the Police Net?

HARRY HOUDINI (center), the "Escape Artist," who will try to put the cover on Police Captain J. FRANK LYNCH (left), and Chief of Police JAMES T. DREW (right), by wriggling out of a straitjacket while he hangs head down from an upper story of the new TRIBUNE building.



## He Plays to Big Crowds



Harry Houdini, as he looked just after he had extricated himself from the straitjacket suspended from an Oakland building yesterday, and part of the assemblage watching the

## HOUDINI WILL SET TO DO STUNT ON TRIBUNE TOWER

Can Harry Houdini, the Orpheum "escape" artist, extricate himself from a straitjacket while hanging head down, with his feet shackled, 100 feet in the air?

Chief of Police James T. Drew says it can't be done. Houdini says he'll try.

The test will come at noon next Tuesday when Houdini will make the effort at The TRIBUNE twenty-story skyscraper in full view of the thousands of men, women and children who will gather in the street as guests of The TRIBUNE.

Houdini will open a week's engagement at the Oakland Orpheum theater on Sunday with some new wrinkles in the science of escapes for which he has long been noted. He was challenged by Chief of Police Drew to try his most sensational escape stunt for the benefit of Oakland citizens, and The TRIBUNE consented to act as host at the party.

The straitjacket will come direct from police headquarters and will be one that Houdini has never before seen. Chief Drew, along with Captain J. Frank Lynch and other peace officers, will form a committee to strap him securely in the instrument of torture.

When he is fastened in to the satisfaction of the experts in crime detection, his feet will be shackled together and he will be hoisted, head downward, at least 100 feet up the side of Oakland's newest skyscraper and from this perilous height will attempt his most sensational escape.

## Eager Spectators Block Traffic to See Thrilling Act

OAKLAND, March 27. — Harry Houdini, world famous "escape" artist at the Orpheum, demonstrated his skill and strength before a crowd of thousands at the new twenty-story Tribune building here at noon today.

Hanging head downward, with his feet shackled together, 150 feet up the side of the new work of the giant building, Houdini wriggled loose from a straitjacket into which he had been strapped by Chief of Police James T. Drew and a committee of other police officers.

Thousands gathered in the street long before the time for the stunt. Owing to the great height at which the feat was performed every one in the audience had an opportunity for an unobstructed view.

Standing on a platform at the street level, Houdini was placed securely in a straitjacket brought from police headquarters, one that he had never before seen. The his feet were fastened together with handcuffs, and he was hoisted slowly up the side of the building head down. From this perilous position the crowd could see him struggling to escape from his improvised prison, but could not discover the details by which it was accomplished.

Having wriggled loose, Houdini waved the straitjacket in the air and this was the signal to lower him to ground, where he received the congratulations of Chief Drew and was loudly applauded by the crowd.

"This is the highest building from which I have ever attempted a stunt," said Houdini. "It is probably the most difficult experiment of my career. I consider myself fortunate to have come through it successfully."

At the Orpheum for the remainder of this week Houdini is demonstrating his escape from the Chinese water torture cell, a device of his own invention.

## He Wiggled Out



Encased, laced, fettered and suspended thus, Houdini wriggled out of the manacles, at 12:15 Tuesday at The New Orleans States. Police experts shackled the mystic Houdini.

## Houdini Frees Self From Strait-Jacket

Crowd in Front of States Office Sees Wizard Win Challenge As Police Try to Thwart Him—Free Tickets to Orpheum

Rain did not deter Houdini, the wonder worker, from escaping from a strait jacket before the New Orleans States, between 12:15 and 2:30 p. m., Tuesday. Rain fell while Houdini struggled to free himself, hoisted in mid-air, and while he kept the size of the crowd down still was large and did not deter those present from cheering him when he succeeded in releasing himself from the fetters which bound him. The tops of surround-

and he was raised aloft, as his as the fourth floor window on the New Orleans States building. Houdini released himself from the strait jacket in one minute and fifty-four seconds after being raised aloft. Pictures were made of the crowd by photographers of the New Orleans State and the Harcol Film Company. These pictures will appear in the New Orleans States Wednesday. Faces of twelve persons in the pictures will be ringed.

## Houdini Quickly Quits Police Straitjacket

A gasp from a gigantic crowd under a spell of mixed horror and curiosity, a few strenuous twists of his body, and Harry Houdini, world-renowned escape artist, was free.

Ten thousand people choked the downtown streets of the city at noon today to watch the handcuff expert free himself from a straitjacket while suspended head downward 122 feet in the air from the new TRIBUNE building.

"Well, I'll be —!" Chief of Police James Drew and Captain Frank Lynch uttered the exclamation simultaneously and then looked at each other sheepishly. Both had utilized their full strength and greatest cunning in attempting to put Houdini in a situation from which he could not free himself.

**POLICE DO THEIR BEST.** Chief Drew tightened the straps on the heavy canvas jacket to the last notch and then Captain Lynch added a few skilful touches intended to make the outfit escape proof. It took them all of five minutes to adjust the jacket to suit them. It took Houdini all of five seconds to extricate himself.

Swinging in the wind by the rope which was suspended from the ninth story of The TRIBUNE Building, Houdini slipped out of the jacket as easily as a boy takes off a sweater. A heavy cheer went up from the crowds in the street when he waved his free hands from the dizzy height.

The heavy jacket fell to the wooden platform nine stories below, barely missing the man who had attempted to make it a part of Houdini's permanent apparel.

At 11 o'clock the crowds began to collect in the streets. By 12 the windows of all the downtown offices facing upon Thirteenth street were swarming with people anxious to watch the spectacular stunt. Thirteenth street became impassable and finally a solid mass of humanity.

The windows of the Hotel Oakland and the City Hall were filled with spectators, and the youthful male population from its vantage on the telephone poles had a view that could not be surpassed.

Shortly after 12 o'clock Houdini, accompanied by Charles Drew and Captain Lynch, mounted the platform that had been erected in front of The TRIBUNE building.

"This is all done in good fun," the magician announced. "I will attempt to escape from the straitjacket and I hope to succeed. At any rate, you can believe that I will try my best to do so. If I do not succeed there will be no harm done."

### STRAPPED IN BY POLICE

Houdini then shook hands with the police officers and allowed them to strap him into the jacket. This instrument of penal punishment and correction was one that had been brought from some forgotten recess in the city jail.

After it was determined that Houdini was securely bound in the jacket, he was tied to a long rope by the feet and hoisted skyward. "Get a sheet to catch him!" one of the youthful observers suggested.

"Don't forget to leave your will!" said another.

Quickly four men pulled on the rope and Houdini, dangling head downward, soon arrived at his perilous station of escape. It took him a moment to free himself and only another moment before he was back on solid footing being congratulated by the embarrassed police.

A final cheer was given when Houdini stepped forward to bid the Oaklanders farewell.

Then the magician turned to the little group that surrounded him on the platform. "Well, I guess I win the dinner," he said, "and I'm good and hungry, too."

CITY BUREAU

## Police Prepare Official Straitjacket For Use in Houdini Aerial Escape Stunt

Harry Houdini, escape artist, completed his final arrangements this morning for the sensational feat which he will attempt at The TRIBUNE 20-story skyscraper tomorrow at noon.

With his feet shackled together, and while hanging head down at least ten stories above the street, Houdini will attempt to extricate himself from a straitjacket.

The TRIBUNE, as host at the greatest open-air entertainment feature ever staged in Oakland, has invited every man, woman and child who can reach the scene to witness Houdini's great effort free of charge.

Chief of Police James T. Drew, as head of a committee of police in charge of the details of the affair, dug out an official straitjacket from the vaults in the city prison today and examined it thoroughly to make sure there were no defects that might aid Houdini in his escape.

"If Houdini gets out of this straitjacket he will do so strictly on merit and as a result of skill and strength, not because

of any trickery or optical illusion," said Chief Drew. "He will find the Oakland straitjacket about the toughest thing he ever tackled."

Drew called attention to the fact that this straitjacket will be one which Houdini has never seen before and that there will be no opportunity to examine it until the moment he is strapped into it.

Drew himself, aided by other police officers including Captain J. Frank Lynch, will do the strapping. Then Houdini will be hoisted head downwards, his feet shackled together, until he is approximately 100 feet in the air. In this position, in plain view of the huge crowd, he will attempt to escape from his self-imposed prison.

Sergeant Charles Hemphill, in command of the traffic squad, has made special preparations to handle the crowd.

"I may fail," said Houdini at the Orpheum today. "But I will try my best. I want everybody who can do so to be at The TRIBUNE building at noon tomorrow to witness the attempt."







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Houdini was locked in a regulation police strait jacket on top of Fire Truck No. 4, of the New Orleans fire department, in command of Captain M. Ginzair and eleven men. Patrolman Elmo Evans and Patrolman J. Boutillier fastened the arms of the wonder worker who is appearing at the Orpheum theater in the fetters while Colonel Guy R. Molony, superintendent of police, looked on.

Then Houdini was hoisted while Capt. Eugene Casey, George Majeste, Capt. George Corporal Tom Buckley, Corporal George Baul, Corporal Schmidt, Corporal Edler and force of patrolmen kept the in check and the firemen of No. 4 spread their life net where Houdini was wrestled free himself, so that in case accident Houdini would not fall. Manager Earl Steward of Orpheum saw to it that all of the preparations were made proper rain started to fall just at moment that the strait jacket placed. This did not

even had Houdini tried to use strength and greatest cunning in attempting to put Houdini in a situation from which he could not free himself.

### POLICE DO THEIR BEST.

Chief Drew tightened the straps on the heavy canvas jacket to the last notch and then Captain Lynch added a few skillful touches intended to make the outfit escape proof. It took them all of five minutes to adjust the jacket to suit them. It took Houdini all of five seconds to extricate himself.

Swinging in the wind by the rope which was suspended from the ninth story of The TRIBUNE Building, Houdini slipped out of the jacket as easily as a boy takes off a sweater. A hearty cheer went up from the crowds in the street when he waved his freed hands from the dizzy height.

The heavy jacket fell to the wooden platform nine stories below, barely missing the man who had attempted to make it a part of Houdini's permanent apparel.

At 11 o'clock the crowds began to collect in the streets. By 12 the windows of all the downtown offices facing upon Thirteenth street were swarming with people anxious to watch the spectacular stunt. Thirteenth street became impassable and finally a solid mass of humanity.

try my best to do so. If I do not succeed there will be no harm done."

### STRAPPED IN BY POLICE.

Houdini then shook hands with the police officers and allowed them to strap him into the jacket. This instrument of penal punishment and correction was one that had been brought from some forgotten recess in the city jail.

After it was determined that Houdini was securely bound in the jacket, he was tied to a long rope by the feet and hoisted skyward. "Get a sheet to catch 'im!" one of the youthful observers suggested.

"Don't forget to leave your will!" said another.

Quickly four men pulled on the rope and Houdini, dangling head downward, soon arrived at his perilous station of escape. It took but a moment to free himself and only another moment before he was back on solid footing being congratulated by the embarrassed police.

A final cheer was given when Houdini stepped forward to bid the Oaklanders farewell.

Then the magician turned to the little group that surrounded him on the platform. "Well, I guess I win the dinner," he said, "and I'm good and hungry, too."

## Police Prepare Official Straitjacket For Use in Houdini Aerial Escape Stunt

Harry Houdini, escape artist, completed his final arrangements this morning for the sensational feat which he will attempt at The TRIBUNE 20-story skyscraper tomorrow at noon.

With his feet shackled together, and while hanging head down at least ten stories above the street, Houdini will attempt to extricate himself from a straitjacket.

The TRIBUNE, as host at the greatest open-air entertainment feature ever staged in Oakland, has invited every man, woman and child who can reach the scene to witness Houdini's great effort free of charge.

Chief of Police James T. Drew, as head of a committee of police in charge of the details of the affair, dug out an official straitjacket from the vaults in the city prison today and examined it thoroughly to make sure there were no defects that might aid Houdini in his escape.

"If Houdini gets out of this straitjacket he will do so strictly on merit and as a result of skill and strength, not because

of any trickery or optical illusion," said Chief Drew. "He will find the Oakland straitjacket about the toughest thing he ever tackled."

Drew called attention to the fact that this straitjacket will be one which Houdini has never seen before and that there will be no opportunity to examine it until the moment

he is strapped into it.

Drew himself, aided by other police officers including Captain J. Frank Lynch, will do the strapping. Then Houdini will be hoisted head downwards, his feet shackled together, until he is approximately 100 feet in the air. In this position, in plain view of the huge crowd, he will attempt to escape from his self-imposed prison.

Sergeant Charles Hemphill, in command of the traffic squad, has made special preparations to handle the crowd.

"I may fail," said Houdini at the Orpheum today. "But I will try my best. I want everybody who can do so to be at The TRIBUNE building at noon tomorrow to witness the attempt."



# MAGIC AND MEDIUMS

## Houdini, Man of Many Tricks, Tells of Duplicating Feats of Spirit Workers—All "Revelations" Easy to Explain

By JAMES C. YOUNG.

WHEN the lights are out and the mind is waiting in shuddery silence for a signal from the beyond, the whispering of a familiar name is enough to capture the imagination of even the most hard-headed man and throw him off his psychological balance, according to Harry Houdini, who has mystified more people than any man of his generation. But he says that in thirty years of experience he never has heard of nor seen any so-called spirit manifestation which could not be explained on a purely material basis.

"Most people who go to a séance want to believe, or they are fascinated with the possibility that unearthly things are about to be revealed," said Houdini. "Even those who are frankly scoffers can be so impressed by dem-

and have read all the papers, played pinocchio to exhaustion, and used up available entertainments, I look across the fields, with my brain still going on though it has nothing to think about, and the conception of a new trick will come to me. Then I start to find out how it can be done and before long the conception is a reality."

In his early days Houdini once tried the business of being a medium. It was out in Kansas, and the show for which he was working had fallen upon hard times. He told the manager that he would undertake to appear as a medium and help matters along. The manager advertised that Houdini could "close séances in midair" and do a few other things of the sort.

When the time arrived for Houdini's act he puzzled the crowd by telling particulars about the births and deaths in

I remember one séance where a quavering voice began to sing an old German song, and the medium informed me that it was a favorite of my grandmother, with whom I was in communication. Afterward I told my wife about it, and it turned out that the song really had been a favorite with her grandmother, which was a pretty close guess.

"When you consider that all human problems are very much the same, it is not hard to see how a medium works. Practically every one who goes to a séance longs to hear from some departed person whom they have loved. This love of the dead really is at the bottom of the present experiments. If the medium's caller does not want to reach any particular person in the beyond, the chances are that they have a sore heart over a human love, are seeking to avoid or retrieve some misfortune or to achieve some ambition. Those are four vital life currents on which the medium has to play.

### Mind Reading an Art.

"The medium will throw out suggestions, endeavor to get a clue from the expression of a face, or may actually have the ability to catch the telepathic wave from another's mind. Any skilled medium who has a half-dozen persons under the spell of waiting for something wonderful to happen can gather up enough threads to do a very fair bit of fortune telling. Undoubtedly there is such a thing as reading another person's mind, an art developed by close concentration and observation. What we call the psychic mind is able to exercise such an influence over other minds that it literally persuades thoughts from the subjected brain. All mediums study their subjects closely and are able to hazard a very good guess about almost anything that may concern them. This is a result of constant application, but that alone is not sufficient, because some minds are so much keener and some personalities are so persuasive and fascinating that they assert a dominance over other people."

In the days when Houdini was still a barnstorming entertainer a deputization came to him in a Missouri town and asked that he undertake to expose a local medium who had been playing hoo with that community. Houdini agreed, but the medium came to him and told a story of hard luck, requesting that Houdini permit one more séance, when he promised to leave town. Houdini's sympathy was enlisted, and he made a compact with the medium to help him out. When the time for the séance came, three or four men held the medium, one with a hand over his mouth, and waited for the exposure. Instead, Houdini did all of the medium's tricks, with a few more besides.

"The believers were just as anxious to uphold their medium as the others were to expose him," said Houdini. "While I had the table walking some body threw a rock on it, and that was not part of my program. I am satisfied that some one brought the rock along so as to help the medium out if he really got into trouble. They were not taking any chances on his being unable to give a sign at the right moment."

A favorite practice with many mediums is the sounding of a trumpet as a kind of introduction for the spirits. Houdini says he met one man who had developed this piece of mystification to the point where he could blow a trumpet lying on a table several feet away by a sort of ventriloquism.

According to Houdini, mediums make capital out of suggestions which sometimes come to people from no apparent source and for no apparent cause.

"All psychologists are familiar with this trick of the subconscious mind," he said, "but many persons will go to a medium and ask for an interpretation. This is simply another phase of fortune-telling, crystal and star reading, and such things. Suppose that you were a medium and a man told you that he had a warning, another's secret, or that you could guess how to

attention to it at first. Then the warning was repeated. After the third time most people begin to worry about the matter and mediums thrive because of their anxiety. The first warning usually was a thought growing out of some other thought, usually a fear of the very thing which the warning concerned. The second and third suggestions, perhaps a dozen more, follow logically on the heels of the first. But the medium affects to see grave possibilities in all of this and makes another convert.

### Warnings Mean Little.

"Those who imagine that they have had these warnings do not stop to reflect that most of us go through life in fear of a great many things that never happen. Fear is one of the ruling motives of our actions, and when a person has once become afraid of something definite the medium can persuade him to believe practically whatever he likes. It is a strange outgrowth of the medium's work that persons who have been in fear of something will find relief in the reassurance of a medium. The medium usually is careful not wholly to settle their troubles, but to keep them in a state of some suspense, or to hold out prospect of further revelations which will make them happy. The medium really has an easy time once he gets the credulity of a follower. It is a comfortable habit to depend upon a medium for the solution of all troubles and everybody is certain to have enough of these so that the medium will be kept busy satisfying their doubts and longings."

Houdini was reminded that several men of the first rank have become convinced that they had received messages from the dead, and was asked if his experiments in psychic fields had thrown any light on this subject.

"I have made compacts with several persons that the one of us dying first would communicate with the other if it were possible," he said, "but I have never received a word. The first compact was made twenty-five years ago and I am certain that if any one of those persons could have reached me he would have done so. The last one was my secretary, a man of mature years, and we were very much attached to each other. The day before an operation he said to me, 'Houdini, this may be the end. If it is, I am coming back to you no matter what happens on the other side, providing there is any way that I can reach you. And if I can come, you will know it is me, because I am going to will it so strong that you cannot be mistaken.' He died the next day. That was more than a year ago and there has been no sign. I have waited and watched, believing that any man ever could have sent back word, he would have been the man. And I know that our minds were so close to each other that I must have received the signal if there had been one. But I never have had even a suggestion that my friend wanted to call me. No one could accuse me of being unwilling to receive such a sign, because it would have been the greatest enlightenment I could possibly have had in this world."

Self-hypnotism, according to Houdini, is a common form of deception practiced by those who believe that they have had messages from the dead without the help of mediums. And this willingness to believe, of course, is another prime stock in trade for mediums. Houdini said that even Harry Keller, now dead, and who he regarded as the greatest of all magicians, confessed to him that he had been fooled by clever manipulators. Keller said this was because he did not know what to expect nor in which direction to guide his intelligence when the mystification began to work.

"The secret of all such performances is to catch the mind off guard, and the moment after it has been surprised to follow up with something else that carries the intelligence along with the performer, even against the will," said Houdini. "When it is possible to do this with a highly developed mind, consider what can be done with persons who are anxious to believe. The distressed relatives catch at the least word which may remotely indicate that the spirit they seek is in communication with them. Even one little sign which appeals to their waiting imagination scatters all ordinary caution and they are converted. Then they begin to accept all kinds of natural events as results of spirit intervention. This state of mind is productive of many misfortunes, as proved by the number of suicides of people who think they are going to happiness with loved ones beyond the pale."



Harry Houdini.

onstrations which they are unable to explain that the mind is left in a whirl. But all of the ruses employed by mediums are merely the products of clever manipulation. The mediums who use signal or bit of legend which they use, no matter how unearthly it may seem to the untrained observer. In three decades of entertaining the public I claim to have done more in the revelation of trickery than any scientist bent upon the same study. It is so easy to confuse and overwhelm the mind with apparent magic that I am not surprised such a large number of sensible people become convinced that they have had communication with the other world. It is simply a case of matching expert wits against the untrained."

Such a declaration as this by a man able to make an elephant disappear and to do a dozen equally puzzling tricks in as many minutes is enough to make anybody pause who may have been persuaded that there really was something genuine in spiritism. But Houdini does not take the position that it is impossible to penetrate the veil. He merely says that he never has been able to find any evidence that this was possible.

"The average man who does not believe in spiritism is likely to laugh at the idea that he could be deceived," continued Houdini. "but I have seen men of high intelligence who have been so

half the families of the town. Gradually he worked up to a climax, exclaiming: 'Now, what do I see! What is this coming before me? Why, it is a man—a black man. He's lame—and his throat is cut from ear to ear. Who is this man—why, I know him; he is Efram-Efram Alexander.' At that point the negroes in the gallery broke for the doors because Houdini was describing a man killed recently. He had picked up a few facts which all of them knew, but his 'spirit talking' was more than ordinary nerves could stand.

"I had gone around to the cemeteries and read all of the inscriptions on tombstones, looked over a few birth and death records and acquired a lot of information from the gossips," said Houdini. "I was ready to answer almost anything. But the crowd was so anxious my information began to run out. Then I was amazed to find that no matter what I said it applied to somebody in the audience, and before the show was over I had the making of a fine reputation as a medium."

"That is the way professional mediums work. I have been to thousands of séances, because this question of spirit communication is one which has interested me all my life. And I have not gone with a skeptical mind, but in a mood to receive the truth. If there was any one who could impart it to me, this knack of suggesting this or that strange point of a really startling







# PITTSBURGH SUN

HOUDINI—By Hungerford.

IF I GET OUT OF THIS STRAITJACKET BEFORE NEXT ELECTION I'LL THANK MY LUCKY STARS!

## Houdini Tells of Bernhardt's Belief

Intimate reflections on the life of Mme. Sarah Bernhardt were told today by Harry Houdini, magician extraordinary, who became a close friend of the celebrated actress in the course of his own exceptional stage career.

Houdini, who is fulfilling a theatrical engagement in Oakland this week, will perform some of his most sensational tricks on The TRIBUNE building tomorrow.

Houdini said Mme. Bernhardt evidently believed that he possessed super-human magical powers, and that when he was performing in Boston about six years ago she asked him to restore the leg which she had lost in an operation for blood poisoning.

On her last tour, Houdini said, Mme. Bernhardt was presented with a small bronze statue of herself in one of her favorite dramatic roles. The presentation was made by John Drew, but who had ordered the statue Houdini did not know. Later the widow of Edmond, the renowned sculptor who had modeled the statue, presented her with a bill for \$100 for the statue. Houdini paid the bill and presented the actress with the statue again. Just before she sailed from America for the last time Mme. Bernhardt presented Houdini with the statue as a remembrance gift.



Looks as if Some One Would Get an Awful Wallop When Jack Dempsey Lands with his Powerful Right. Harry Houdini Is Held at Last so He Can't Get Away and Bumpy Bonard Is Doing the Trick. No Fly for the Referee This Time. Fortunately for Houdini It Was All Done in a Spirit of Good Fellowship in Preparation for the Coming Police Field Day to Be Held August 21 at Sheephead Bay.

(Photo by Underwood)

Thursday Morning, Decem

## Houdini Accepts Challenge to Try Old 'Punishment Suit'

Will Attempt Escape from Obsolete Device for Refractory Prisoners.

Harry Houdini, champion escapist, who has entertained thousands of persons by extricating himself from strait jackets and handcuffs, has accepted a challenge issued by Richard H. Hatton, Warden of the City Jail, to escape from an old time punishment suit, which formerly was used to restrain refractory prisoners, Friday night, at the Orpheum Theater, where Houdini is exhibiting this week.

Conditions for the test were set forth by Warden Hatton in a letter to Houdini, which follows:

"As a result of a controversy, three of the guards of the St. Louis Municipal Jail having in their possession an old obsolete punishment suit, used at one time to restrain refractory prisoners, they are desirous of knowing if you would care to attempt to make your escape from same."

"This suit secures them from the neck down to, and including the feet, and firmly fastens with broad belting straps."

"If so, they are willing to put you to the test on the stage of the Orpheum Theater, but only under the condition that you must make the attempt to escape in full view of the audience, to prove you have no concealed confederates or traps."

Houdini will make the attempt to escape from the strait jacket as part of his act at the Friday night performance.

"Mr. Houdini, with his ankles in stocks, is lowered head down into a tank of water, barred inside. An assistant, sometimes in impressive rubber clothing, stands by with an ax while a canopy is lowered over the tank, ready to smash the glass and release the water if Mr. Houdini's life is endangered. After an endless wait for the audience, out comes Mr. Houdini, dripping but quite free. Like about 50% of Mr. Houdini's vaudeville program, the solution of the "Chinese water-cell" escape is clear to any observer of normal alertness. The stocks used are made of wooden halves fitting into an iron frame with a flange in it to keep them from slipping through. No man could pull the blocks slight push upward by a man suspended from it would free the wooden halves of the stocks. The purchase for such a push is provided by two rings on the bars inside the water cell, rings whose innocence is made apparent by using them to lower the cage of bars into the water cell.



THE WELL KNOW CONSUMER

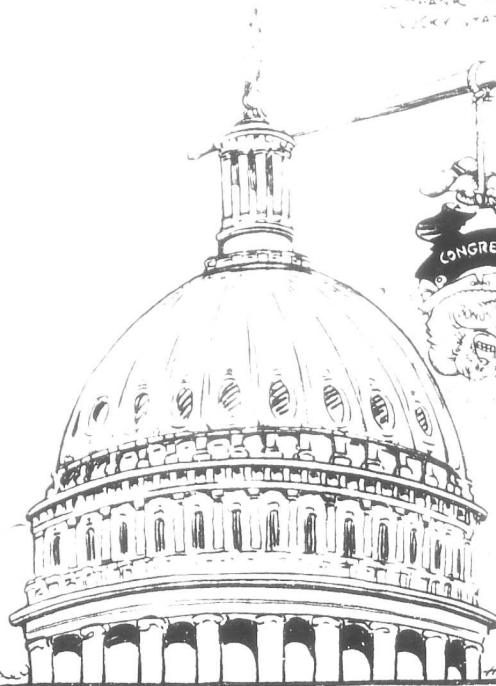
YOO HOO! HOW HOUDINI! HOW DO YOU DO IT?

CALL FOR MR. HOUDINI

# PITTSBURGH SUN

HOUDINI By Houghton

IF I GET OUT OF  
THIS STRAITJACKET  
BEFORE NEXT ELECTION  
I THANK MY  
LUCKY STARS!



By Morning News  
Houdini Accepts  
Challenge to Try  
Old 'Punishment Suit'

By  
Houghton

Houdini, a man of the  
stage, is to try to escape  
from a straitjacket, a feat  
of his age of the circus and the  
performance.

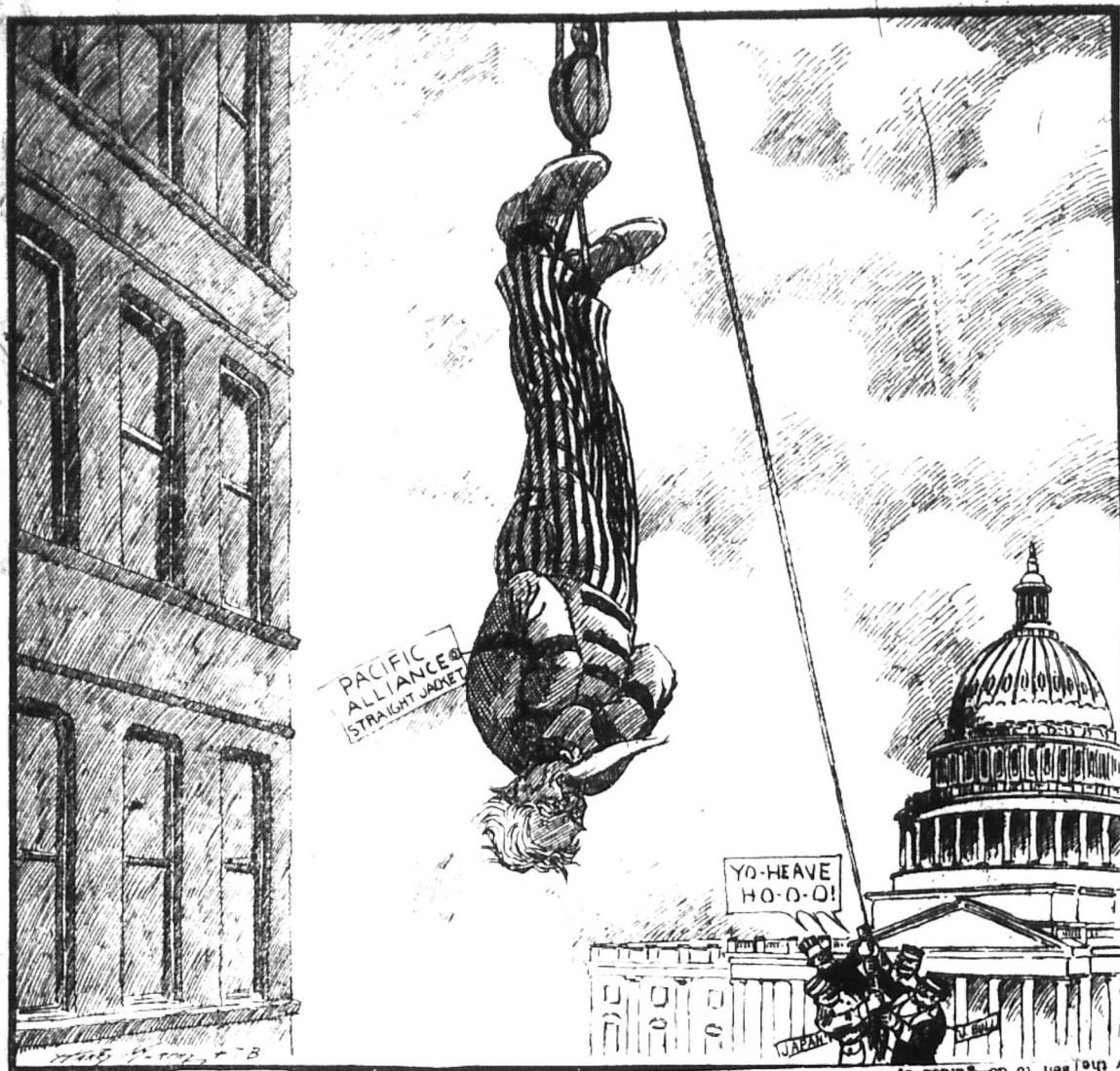


CALL FOR MR. HOUDINI.

Page of The Chicago Herald and Examiner FEB

## CAN HOUDINI SAM GET LOOSE?

Copyright 1922 by Star Company.



the doctrine that what one permits one's bank each morning either on a  
several applicants for the position of  
number of Commerce last evening  
recutive secretary, made vacant by the



# Houdini Presents Greatest Mystery Act As Part of Big Entertainment Maryland Theatre and This City Centre of Interest In Theatre Circles Last Night Because of World-Premiere of "Hand-Cuff King" as Full-Time Entertainer—"Water Torture Cell" Escape Most Astonishing Mystery Imaginable—Spiritualist Mediums Exposed.

For the first time on any stage last night at the Maryland Theatre, Harry Houdini, "master necromancer of the age," was presented by L. Lawrence Weber in a full evening's entertainment of mystery, magic and metamorphosis.

In addition to a good-sized audience these were present several New York theatrical magnates, and a flash-light was taken to perpetuate in pictures the mystifier's premiere as a full-time entertainer. Previous to this, Mr. Houdini has appeared only in Keith vaudeville and in hand-cuff and straight-jacket escapes. In this line he long ago established his fame and stands today unrivalled.

Opening the show last night, Houdini referred to Cumberland as marking an important epoch in his life and said that if he ever wrote an autobiography he would devote a chapter to his experiences in Cumberland inaugurating a new phase of his career as a public entertainer. The audience was cordial and became more and more enthusiastic as one wonder after another was unfolded.

## Climax of Mysteries

"The Water" Torture Cell" is the most astounding mystification ever presented in this country. The reality of Houdini's immersion head-first in a tank of water is indisputable; the locking of his feet together is attested by witnesses from the audience; and yet he escapes in less than a minute from what would mean certain death to any one else. Equally astounding, but not so dangerous, is the trunk mystery, the best of his ever seen here. These two mystifying acts are worth traveling a long distance to see, because nothing as startling has ever been offered. Outstanding among the many presented that deserve special mention include the East Indian Needle Mystery; the Magical Bouquet Transformation; a Whirlwind of Colors; the Obdient Silks and Magical Horticulture.

An amusing burlesque on the sort of magic that entertained our ancestors is furnished in the act called Paligenesis, or cutting a living man to pieces and restoring him by instalment. The old-time speech preceding the mystery is given just as Dr. Lynn spoke it, and the assistant is garbed as was the assistant of two generations ago.

## Spiritualism Exposed

A really remarkable contribution to the present day discussion of Spiritualism is given as the last act of the program. A real Spiritualistic séance is given on the stage, to which people from the audience are invited. Houdini takes the role of the medium and completely fools those who are about the table with him and the audience is permitted to see how the so-called spirit manifestations are put over. Believing, table moving, moving of objects and slate-messages are all exposed in a most entertaining manner. Houdini has a standing offer of \$10,000 to any one who is able to present any kind of Spiritualistic manifestation that he is unable to explain by natural means.

Mr. Houdini is assisted by a company of eighteen and carries an enormous lot of equipment and paraphernalia. He is not to be compared with the usual magician, so-called, and objects to being designated as such. He is a mystifier and necromancer, the supreme lock and knot defier in the world, and the outstanding expert of Spiritualism and all its tricks.

## Messages of Good Will

Telegrams of good will and hopes for success were received all day yesterday from celebrities in the theatrical world. In fact, Cumberland last night was the centre of interest for the entertainment profession as all realize the importance of Houdini's debut as a full-time attraction. Joe Weber, of Weber and Fields, telegraphed "Here's hoping that you make a great, great success." George W. Heller, treasurer of the Society of American Magicians, wired "Every member of the Society of American Magicians send regards and best wishes for a wonderful success." Mr. Houdini especially appreciated a message from L. Lawrence Weber which said: "Hope that today in Cumberland will inaugurate the dawn of a long and happy partnership between us and that future years will bring you new and greater honors which you so honestly deserve."

Following performances tonight and tomorrow matinee and night, Houdini will begin a season's tour that is solidly booked until next spring.

# Moulton Boosts Houdini for Presidential Place: Can Get Out of Anything

By Roy K. Moulton

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ACTING upon the timely suggestion of my friend, James H. Birch, Jr., one of my fellow-circumlocutors, I take pleasure in announcing the candidacy of Harry Houdini for the Presidency. Here is, I believe, the map we have been looking for.

Houdini is a man of reputation, of great probability of mind, of infinite resource and of a physique now necessary to the holder of the great office.

I have known Harry Houdini personally for a box K. Moulton great many years and when I wired him and asked him, straight out, if he would accept the Presidency he relied upon my judgment in the matter and wired back the single word: "Yes."

Harry Houdini is a great diplomat. He can get out of anything, except the Times Square subway station.

THEREFORE, Houdini will be a candidate and is a candidate for the Democratic nomination. He might have been a candidate for the Republican nomination if we had thought of it in time.

It would be difficult to tie Houdini up in any international knot that he could not escape from and mystify the diplomats who had tied him up.

I have seen this man, bound around with ropes, sewed up in a canvas bag, then placed in a wooden box with the lid screwed down, chains and roped placed around the box and the whole outfit cast into the water. Then I have seen him emerge safely from this predicament.

It reminded me strongly of the United States in a foreign entanglement, securely bound, tied and fettered.

GETTING into an entanglement is easy. Getting out is difficult. It requires long and arduous training.

The old boys who started us out on our wild career in self-government look better and better the further away they get. The Declaration and the Constitution make pretty good reading even now and they are quite up to the minute.

Not long ago we happened to read some of the sayings of that famous old American, Thomas Jefferson. He might as well have been talking about the present day. He did not mention jazz, radio, Fifth avenue divorces, sending photographs by telephone, moving

pictures or disarmament. No, he positively did not mention disarmament, and another thing he did not mention was a conference with European powers.

There was little of artful dodging on the part of this old statesman or his predecessor, Washington. They started what it has since pleased Europe to call "shirt-sleeve diplomacy."

WHICH reminds me of an incident in my own career as a budding newspaper man. The first city editor I ever had was a man who could swear for two hours and a half without repeating or running out of breath. He was a gentleman of the old school in spite of that and had been a colonel in the Southern army.

Being a regular city editor, he had Houdini's happy faculty of getting out of difficulties. He did not believe in parades or campaigns. His methods were direct and nobody had to ask him a second time what he meant.

About the time I began to enlighten the world through the medium of the press, the newspaper was having a fight with some city official or other and when I interviewed him one day, he told me that he was going to sue the newspaper if the newspaper did not retract a certain statement.

It was very much roused up about this and frightened, because it was I who had written the article which had caused all the trouble. I hurried to the old, gray-headed city editor, who sat behind a mammoth desk reading copy through spectacles about an eighth of an inch thick. It was getting late, and the last edition was going in.

"So-and-so says he is going to sue us if we do not immediately retract that statement about him."

"What do I care?" snorted my city editor.

"Well, it's serious. He demands a reply at once."

"Oh, he does, does he? Well, you just run back down to the City Hall and give him a diplomatic answer and tell him it comes from me."

A diplomatic answer? "Yes, give him a diplomatic answer. Tell him to go to hell. There wasn't any lawsuit."

AFTER all, about the best way out of any difficulty, personal or national or international, is the direct route. That's the way Houdini works. He does not waste any time when he is inside of that box or when he is hanging head downward in a strait-jacket, a hundred feet above the street. There is no time to call a conference. He gets out. It may be said by Houdini's opponents that he lacks experience in statecraft, but judging by some recent examples we have noticed that may be all for the best.

# HOUDINI Challenges Local Mediums!

## Warning To All Organizations of Spiritualists

Instead of abusing me you ought to thank me for calling attention to your subordinates; if they are not giving charters on the level, STOP IT!

I am not fighting the religion of Spiritualism, but there are a number of mediums in town, who claim they are more than human and have the power to communicate with the dead.

I hereby challenge the following mediums who have taken money from my operator to come to PARSONS' THEATER TO-NIGHT and take some more of my money:

HENRY BROOKS, 63 Sigourney St., Hartford, Conn.  
MRS. JOHN FERNSIDE, 389 Main St., Hartford, Conn.  
JOSEPHINE N. SIMON, 23 Huntington St., Hartford, Conn.  
DR. COLT MERRIAM, 389 Main St., Hartford, Conn.  
MRS. FREDERICK FARNUM, 57 Grove St., Hartford, Conn.  
ELIZABETH WALSH, 288 Main St., Hartford, Conn.  
MME. LILLIAN STARR, 66 Trumbull St., Hartford, Conn.  
MRS. GEORGE B. MOSIER, 288 Washington St., Hartford, Conn.

If any of the above mentioned persons will read the messages which I will write or mention some fact known only to myself or write a message on a slate or do any physical manifestation which I cannot duplicate or explain as being done by natural means, they may collect the ten thousand dollars, (\$10,000.00) which I have deposited with Mayor Norman C. Stevens of this city.

It is about time the government stepped in and stopped people from preying upon the gullibility of the public, which is now so loosely performed under the guise of religion.

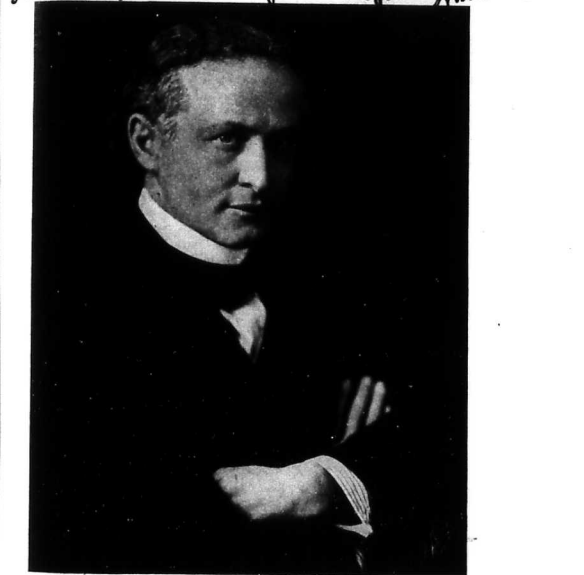
I shall expect the above mentioned mediums, (several of whom are alleged to have been mediums for more than forty years), who claim that they are genuine to come to PARSONS' THEATER TO-NIGHT.

I further publicly challenge all the mediums of this city to come to the theater and MEET THE "REVEREND" and prove the genuineness of their contention, That They Gave Her Genuine Messages.

If the mediums are guided by disembodied spirits or guides, it is strange that one of my operators used a number of non-de-plumes without being detected.

(Signed) HOUDINI.

*Halls G.K. now you tell me regarding Houdini*



# HOUDINI

"Unmasking the Miracle Mongers"

Music Hall Monday Evening

AKRON

Seats at

Windsor-Poling Company

FEB. 25

## ICTURE WORLD

July 13, 1918

be immediately shipped abroad, and will open simultaneously in Paris, Copenhagen, Tokio and Hong-Kong.

## EXPORT AND IMPORT GET ROLFE RIGHTS.

Ben Blumenthal, president of the Export and Import Film Company, announces that he has just completed negotiations whereby his firm has acquired the sole foreign rights to the forthcoming B. A. Rolfe production. The first release of this concern will be a sensational serial in ten to twelve episodes, featuring "Houdini," whose name is familiar to theatergoers throughout the world and who has just completed an engagement at the New York Hippodrome, where his escapades have thrilled thousands at every performance.

Following this the B. A. Rolfe Company contemplates producing a series of special features in which Florence Reed will be starred.

These together with all other releases of the B. A. Rolfe Company have been acquired for all the foreign territories by the Export and Import Film Company. The "Houdini" serial will be ready for release on or about the 15th of September, 1918, and we are informed that numerous offers have already been received.

## MOVING PICTURE STORIES

## HOUDINI'S SECRET AT \$25

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But the call of the stage was ever strong in him. And again he began to think up new ways of entertainment. He offered a prize of twenty-five dollars to any one who could so bind him that it would be impossible for him to escape, and he has yet to pay the forfeit. Later, he inaugurated his mastery of handcuffs, leg-irons, shackles, etc.

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Houdini first attracted attention

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with his knowledge of what was then known as black art, would have been in danger of the stake. Today, he earns enough in five months to spend the other seven in ransacking the world for additions to his library, in cataloging them and in serene living among his treasures.

Houdini always does his own buying of books and manuscripts; he is not merely a dealers' client. Whether in European capitals or in remote American towns the secondhand bookstore has its lure, for the most unlikely place may yield an unexpected find. Into this quest Houdini puts the time and energy that other successful men usually devote to golf.

A fortunate incident in the accumulation of this library was the relation with it as librarian of Alfred Beeks, a fine actor and student of the literature of the stage, who became the Boswell of the magician for ten years. Beeks was himself an inveterate collector of old books and sharpened the already keen appetite of his employer.



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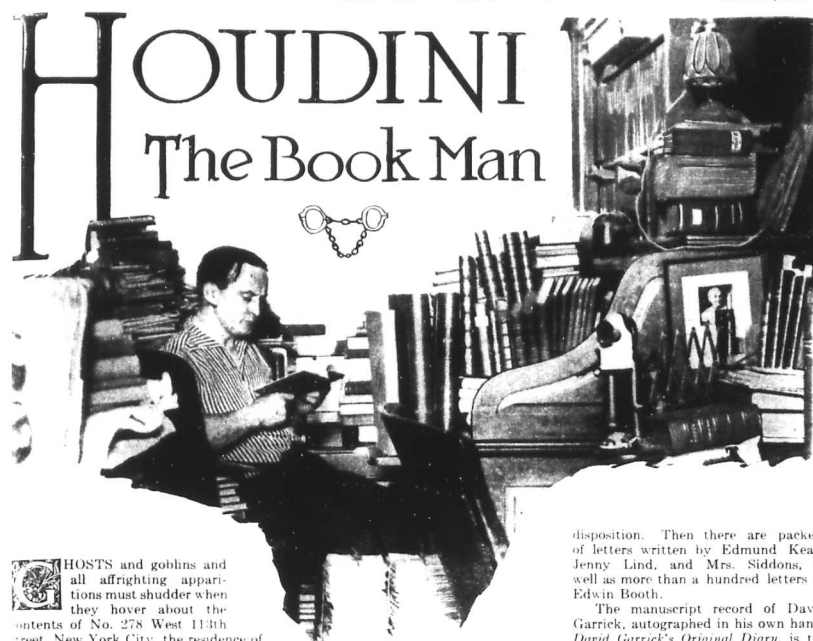
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THE DEARBORN INDEPENDENT

October 31, 1924

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But the call of the circus was ever strong in him, and he again

left home, this time to troupe with a small circus. He did a horizontal bar act, ran the Punch and Judy outfit in the side-show, was one of the clowns, helped feed the animals, and understudied the acrobats. Then he

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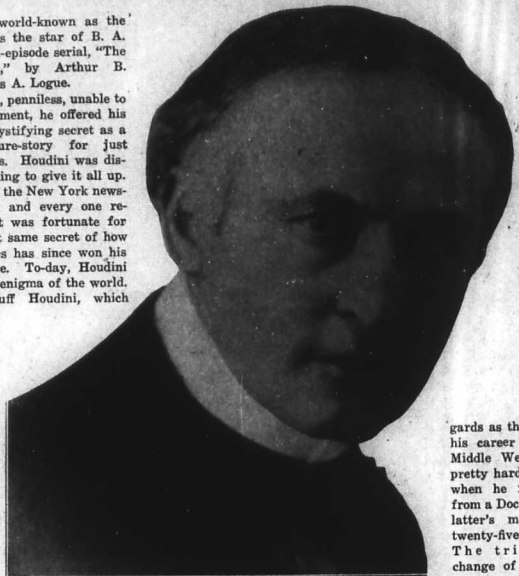
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his job, vanishing into smoke. The idea came to him. He raced down the tracks, and threw himself across the rails in front of the locomotive. The trainmen tried their best to dislodge him, but he clung desperately to his position, knowing that in the meantime his trunks were being loaded onto the train. It was an early instance of that complete disregard of death and danger which now characterizes his many marvelous and hazardous feats.

To-day, Houdini is known the world over. His name has even become an adjective. Yet he has a collection of letters—answers to his requests for a position with every one of the leading magicians, all refusing him.

On May 30 (Decoration Day), 1900, Houdini sailed for London. After giving several trial shows and private exhibitions for Manager C. Dundas Slater, of the Alhambra Theater, he was finally given a contract for two weeks only. He showed at this house until the last week of August, a longer run being impossible, owing to continental contracts, but was promptly re-engaged for the holiday months, beginning in December, this being a record at the famous Alhambra.

During Houdini's engagements at various theaters of Europe, managers frequently importuned Slater to release Houdini from his return engagement contract in order that his run at their respective theaters might be prolonged, even offering the now thoroughly awakened Alhambra managed thousands of dollars as a bonus, but in every instance Slater refused. Not only were the huge auditoriums and theaters where Houdini appeared packed to the doors nightly, and the box-offices sold out long in advance, but the police were called out to handle the disappointed crowds in the streets, fire departments were augmented, front-doors removed, standing-room brought fabulous prices, in many instances the stage was sold out solid, even side-walls were pulled out in order to accommodate more people.

With the exception of the month of April, in 1902, when he returned to America to visit his family, Houdini continued his triumphs in Europe up to April, 1904, when he finished with

a six month's run in London, his first opportunity to fulfill such a contract since the Handcuff King appeared before every one of the crowned heads as well as breaking out of the prisons of London, Manchester, Bradford, Dusseldorf, Frankford, Hamburg, St. Petersburg, Copenhagen, Bremen, Paris, Vienna, and other important cities. In Moscow, he escaped from a Siberian prison van—something which had always been supposed to be absolutely impossible. In Sheffield, England, he calmly walked out of a triple-locked cell. In Cologne, the police made an especial lock, which could not be opened and which had no key—in exactly four minutes Houdini mastered it.

In America, Houdini has escaped from police cells and prisons in New York, Brooklyn, Washington, Detroit, Chicago, Providence, Philadelphia—in fact, practically every important one in the country, including the famous cell number two of "Murderers' Row," in the Federal Jail at Washington, D. C., the cell in which Guiteau, the assassin of President Garfield, was confined. In Boston, he escaped from the famous tombs prison, and in Philadelphia, from the City Hall jail, this latter in the presence of the police, newspapermen and fifty officials of the city.

He leaped, heavily handcuffed, from the Belle Island Bridge, in Detroit, Michigan, in zero weather and released himself in the icy depths. In San Francisco, he dove into the bay with his hands handcuffed behind his back, and with more than seventy-five pounds of ball and chain locked to his body, quickly releasing himself; failure to do which would have caused his death. He was riveted into a hot-water boiler by the employees of the Marine Boiler Works of Toledo, Ohio, and although it required over an hour for him to effect his release, he escaped without leaving even a trace of his exit. The Pittsburgh Plate Glass Company challenged Houdini to escape from a plate-glass box; he did so without even scratching the glass. He was hung, head down, encased in a straight-jacket, and heavily manacled, suspended in mid-air out from the tops of skyscrapers

and released himself while swinging in that death-defying position. He has been imprisoned in heavy steel-bound cases, which, by an immense crane, were swung into the harbor, and escaped, coming to the surface of the water with his usual quiet and baffling smile. He passes through a solid wall, emerging on the other side as though he had walked through an open doorway.

In addition to his triumphs in Europe, Houdini has made what he calls "a tour of the universe," visiting practically every remote country of the globe, and appearing before the rulers and potentates of nearly every country of Asia and Africa. In Australia he took up aviation, winning the Australasian Aero League's trophy in Melbourne. He made a big part of this tour, particularly into the interior of China and Japan, in a huge motor-car, which he had constructed in accordance with his own ideas. It was so built that it could be opened to six times its own length, and had a seating capacity of five hundred.

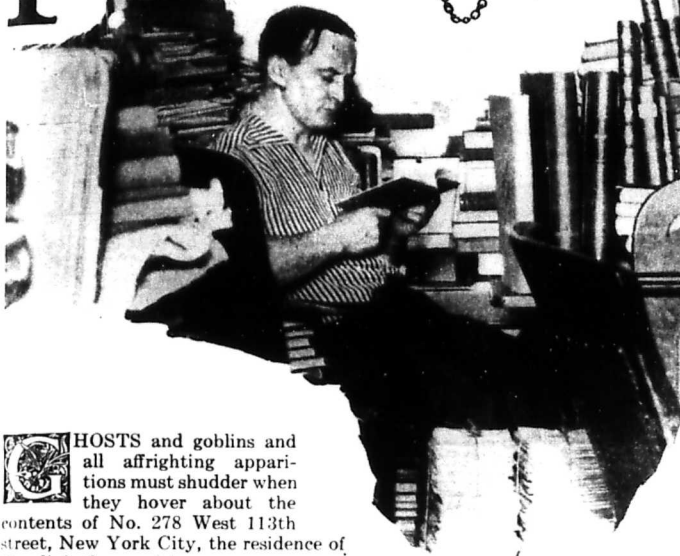
In Suna, in the Fiji Islands, Houdini had an amusing experience with the natives. It is a favorite sport of the Islanders to dive for coins thrown into the water, bringing them up with their teeth. The Master Magician contended that the natives first picked up the coins with their hands, and challenged one of them to a contest. The Fiji diver and Houdini were both handcuffed and leaped overboard for the goldpiece. The latter picking the locks of his shackles, picked up the coin and put it between his teeth, replaced his handcuffs, and rose to the surface to the complete mystification of all who were watching him.

Houdini is the living enigma of the world to-day, not only to his vast audiences, but to physicians, scientists, magicians and psychologists. He is credited with the power of muscular control, with hypnotism, with a secret knowledge of physical leverage, with vibratory control, with the power of dematerialization. But to each and every one he maintains a mysterious silence.

Will the eye of the camera reveal his secrets?

# HOUDINI

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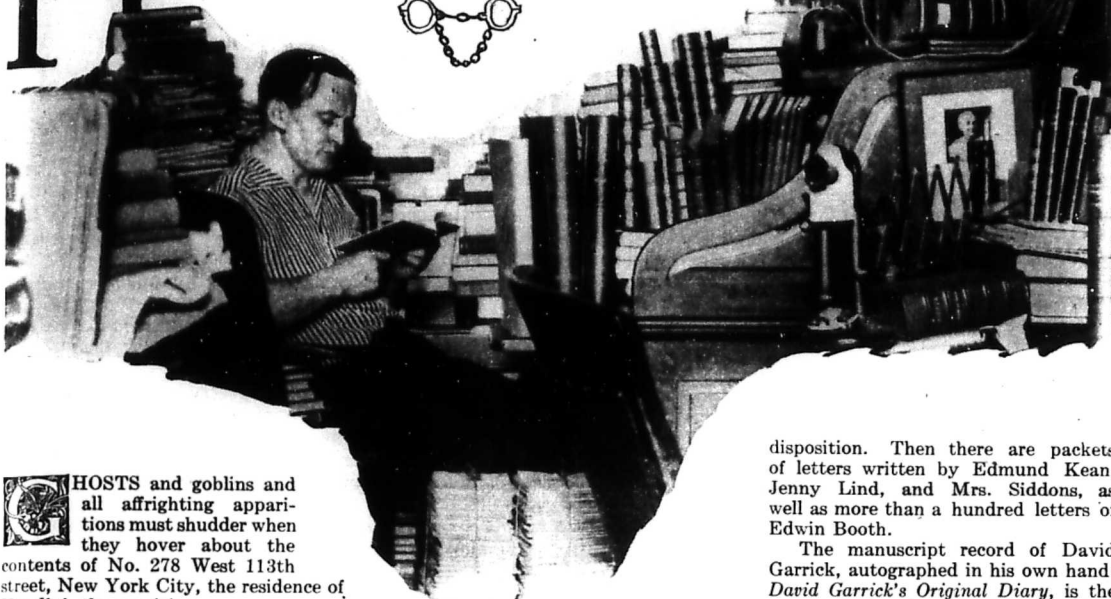
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# Houdini the Book Man

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famous London actor and manager is to be found even in the scene of his triumphs, London itself. The library also contains correspondence of Charles Macklin, an eccentric Irish tragedian and London theater manager, who supposedly lived to the patriarchal age of one hundred and seven years. The legend, which has reached the status of historical fact, is that Macklin's mother deserted him when he was two months old at the time of the Battle of the Boyne, 1690, when the great dispersal of the Irish race took place. Macklin was known to the theatrical profession as the first actor to represent Shylock as a human being. Until Edmund Kean appeared, Macklin bore the reputation of "here was the Jew that Shakespeare drew."

Houdini's library also contains much from the Everett Jansen Wendell collection and the collections of Augustin Daly, whose bookcase now stands in the Houdini house; the collections of Todeburg, Bement, Vail, Evans and many others. There are about two hundred and fifty thousand autographed papers in this section and more than three hundred thousand theater programs, many of historical interest, gathered from all over the world.

In the Houdini library is the portable writing desk (a mahogany boxlike affair that can be set upon a table) which was the property of Edgar Allan Poe and upon which his immortal works were written. Thomas Jefferson used a desk of this type upon which to prepare the Declaration of Independence.

But the Houdini library of magic, witchcraft and spiritualism is perhaps the greatest in the world, consisting as it does of eight complete libraries which he has bought from time to time. More than twenty thousand books and pamphlets were purchased from Symonds, the editor of the *Banner of Light*, a spiritualistic publication of Boston.

Houdini related, "I walked into Scheile's antiquarian shop in Stuttgart, Germany, and when I asked him where his magical books were, he pointed to the wall. After a glance I said, 'How much will you take for the whole stock?' and I bought four packing cases of these books."

Another typical transaction: "In Edinburgh I walked into a bookshop that was in a house built in 1700 and bought the entire stock on the fourth floor containing books and manuscripts upon spiritualism. I stayed there all day."

The greatest single addition to the magic and spiritualism section was obtained through the purchase of the library of Henry Evans Evanion, a world-famous English specialist in those fields of book collection. Other London purchases included the libraries of Hunter and of Will Goldston. The

written in 1489 by a German monk. King James ordered that all copies of Scott's *The Discoverie of Witchcraft*, published in 1584, should be burned, but one of them is preserved in the Houdini library.

Italy has furnished the world two of its most notorious reprobates: Casanova, the international rake, and Guiseppe Balsamo, who styled himself "Count Cagliostro" and achieved a dubious reputation everywhere at endeavors that qualified him to be the patron saint of patent medicine men and beauty specialists. Houdini ranks as the most valuable single document in his possession what he believes to be the only autograph letter of this precious scoundrel who ruined a cardinal and prejudiced Marie Antoinette in the eyes of France.

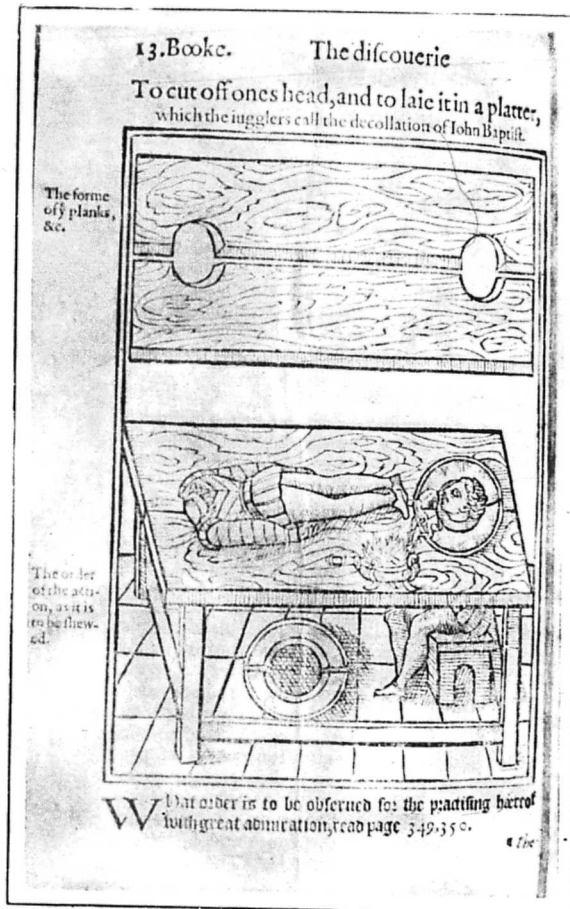
The letter deals with that affair of Cagliostro's that Dumas made famous in his novel, *The Queen's Necklace*. Houdini had to purchase the entire collection of the letters of the Countess de la Motte who with her husband was implicated in the necklace bootlegging of the reckless consort of Louis XVI. Houdini often has had to purchase either whole volumes or collections to obtain a single desired document. In this manner he has acquired numerous specimens of bookbinding that in themselves are museum pieces, but his interest is in their contents, not their exteriors.

Although Houdini carries \$350,000 insurance upon his library, to protect somewhat his personal investment, the real value cannot be expressed in terms of money because much of the material cannot be duplicated elsewhere. He has willed the spiritualistic and magicians' libraries, letters and documents to the National Museum in Washington. Thus the possibility of this rare material

being lost to students through dispersal over the auction block has been avoided. The collection of such material is a hobby which is in a sense unique, and this adds to its value.

The recent tremendous increase in psychic phenomena and Houdini's relation thereto has given his library new interest. The devices employed by pseudo-psychologists and spiritualists either are those long since known to stage magicians or are adaptations of them. Houdini

(Concluded on page 28)



Page from an ancient book on magic, in Houdini's library.

complete Kudarz library of Australia; the Wiljalra Frikell Library of Dresden; the Remigius Albus library of Philadelphia, and the Hagan, Dunninger and Becker libraries of New York.

As magic and the allied arts are presumed to have been originated in the Orient, there is a special section of Chinese, Hindu and Egyptian records.

A volume bearing the quaint, but descriptive, title of *Hocus Pocus* was

## Houdini the Book Man

(Concluded from page 15)

estimates that these frauds are fleecing gullible people out of more than five million dollars a year. He has volunteered his aid in teaching people how to detect imposters.

As part of this effort Houdini has lectured before colleges and other institutions of learning throughout the country. The *Journal of Abnormal and Social Psychology* has appointed five eminent Harvard professors and Houdini as a committee to investigate the claims for a \$5,000 prize for the first successful demonstration of the actuality of supernormal material phenomena under rigid laboratory conditions and by recognized scientific methods. He also has been associated with the work of the *Scientific American* to sift the claims of those who purport to be spiritualistic "mediums."

Houdini has given instruction to New York City detectives at the police department school in methods of exposing fraudulent spiritualists, psychologists and kindred practitioners. He lectures at the Police College and illustrates by means of actual models the mechanism of these frauds.

Occasionally Houdini himself will lead a group of detective-students in fake spiritualism in the performance of a bit of sanitary work. On such an expedition recently he turned a flashlight on a "medium" who had received messages from a "father" who was still living and also from an unburied "brother" after questions had been asked of the medium by Houdini's fellow investigators. The unexpected gleam of the searchlight in the darkened room revealed a special type of megaphone, designed for easy concealment, in the hands of the woman operator.

Houdini has always declined to reveal the source of his peculiar ability to perform the feats of stage magic that have won him such fame as a legitimate theatrical personage. He intimates, however, that he was born with inordinate physical strength and also that it is but once in several generations that a person is so oddly constituted as he is in ways that are known only to himself. One point he emphasizes in every discussion of his professional work: All of the famous

Houdini manifestations are performed entirely by natural means and he positively repudiates the suggestion that anything he does in his mystery acts is aided in any way by the occult. He is a realist whose bewildering acts stir a sense of unseen power until his audiences quite naturally expect him to perform the miracles that his work often suggests. Sarah Bernhardt, on her last visit to the United States, after witnessing a Houdini performance, said wistfully to him, "Houdini, can you bring back my lost leg?"

# Houdini's Answers on Psychic Phenomena

Scores of letters today were received by Harry Houdini, master magician and student of psychic phenomena, who has consented to answer, through The Washington Times, questions on matters pertaining to communication with the spirit world.

Houdini avows he is open to conviction on the subject of spiritualism, but in three decades of world-wide research he has uncovered no direct evidence of the professed powers of mediums.

Houdini does not claim to be a clairvoyant. He will answer no questions on love problems or other matters which do not reach into the realm of his study. Letters addressed to him through The Washington Times, and received today, are answered as follows:

Q.—Out of curiosity, about two years ago, I visited a spiritualist. I made no appointment with her and she didn't know I was coming until I walked in on her. We had neither seen nor heard of each other before.

Notwithstanding this, she could tell me correctly my name, the names of members of my family and of friends and various facts connected with my life which were all true. I would appreciate it very much, indeed, if you would tell me how she could tell me these names and facts concerning my life, in view of the fact that she had never heard of me before.

Recently I again made a surprise visit on another spiritualist who had never heard of me before. She also surprised me by telling me correctly similar facts, including correct names.

A. I am wondering, R. C., if you ever heard of the "Spirit Blue Book." It is one of the most important properties of the mediumistic profession, in the world's International journal. It lists hundreds of thousands of names, addresses and the most searching information. What is not in the book is in the form of data gathered through a co-operative plan. Special attention is paid in the listings to persons interested in spiritualism—its advocates and its opponents.

The means by which mediums know who is coming to see them are too numerous to mention. Once inside, however, the work is easy. I know that a favorite trick of the medium who is confronted by an absolute stranger is to say "The spirits are not with me. Come again tomorrow." As the person leaves, the medium signals to a confederate outside. This latter follows the stranger and obtains, in diverse ways, all necessary information. It may be necessary in some cases to telegraph out of town for the desired data. I know for a fact that this is done.

I have tricked some mediums in this way, through my knowledge of their methods. Going to their rooms, I would be purposely on my guard for any question they might ask me that would give them a hint of my identity. Then the medium, perhaps a little worried, would go through a stock performance, telling me who, in the spirit world, was very happy; in other words, attempting to cover the fraud by generalities. When the seance was over, I would reveal my self, and the medium would say, disgustedly: "Why didn't you tell me you were Houdini when you came here?"

Q.—Not many years ago in Washington I attended a seances conducted by Mrs. Rippies, who claimed to be an "independent voice medium."

During this particular seance the spirit (?) of the physician who attended mother at my birth, and said he had been dead since I was nine years of age, came and conversed with me at length, mentioning names of both his family and mine, and I must admit we had a most enjoyable, sane, heart-to-heart talk. It was marvelous.

I was an entire stranger to the medium, never heard of her before in my life, and vice versa. Now my friend, will you kindly enlighten me as to how you think this kind of trick was done? There are living witnesses who will substantiate this statement.

A.—Your question parallels R. C.'s, which I had answered above. The names and facts appended to be convincing evidence to the average person and I am not surprised. I wish to supplement my first answer, however, by saying that

you, as many others, suffered from malobservation, a pardonable deficiency in noticing all that happened. My trained eyes would see much more than yours did.

Further, you relate the incident as it appeared to you. To me your visit would appear entirely different. You have omitted to tell me how you were led to visit Mrs. Rippies. Is it not possible that you discussed her before going to see her?

Q.—I am the gentleman who held the slates at the 4:30 performance at the Rialto Theater last Wednesday.

The subject of mediumistic slate writing has been under a close investigation for many years. They have been called tricks such as you perform daily. Query: Can you perform this act or trick under precisely the same (not similar) conditions as are set forth in the following statement?

Some twenty-five years ago I went to Professor Keeler, the medium slate writer, as an investigator and septic. This I frankly stated to him. He said it made no difference whether I was an unbeliever or not. I also attended some of his night seances and noted his manifestations without, however, becoming a convert to the cult.

I took my own slates, which were double and hinged. I cleaned the slates myself and in his presence; I and after he had dropped a small piece of slate pencil between them, I tied them with my own handkerchief in a hard knot—all this without objection on his part. The slates never left my hands.

I then wrote four notes in his presence to deceased friends with the contents or parties known to him. We had never seen each other before, and I did not give him my name. Keeler stated that the medium was George Christy, the well-known minstrel star. The two ends of the slates were then held between us by the tips of our fingers above an ordinary table which was in a large bay window, under which, in strong sunlight, I could plainly see any movement of his legs and feet or his other hand. The table had no drawers and I carefully examined the floor for a trap. There was none.

I held my watch in my free hand. In about fifteen minutes the pencil began moving beneath our hands. A few minutes later, the pencil came to a stop and Keeler asked me to untie the knots and examine the slates. Both sides were covered with writing in answer to the notes, all germane to the subjects, but in different hands, and none in those of the parties addressed.

A blue forget-me-not was at the bottom as an answer to a request that some special token should be given me as evidence of the presence of a young lady whom I had known in my boyhood. I still have these slates with writing quite distinct.

Now, Mr. Houdini, I have always believed that I was, in some way, tricked, but have never been able to solve the mystery by any such method such as you demonstrated to us Wednesday for you had the slates on the stage before they were placed in my hands. Keeler never took them from my hands, until after they were cleaned and tied by me.

My friends always insisted that I was hypnotized by Keeler. I know that I was not, for my open watch enabled me to account for every minute I was with him. Can

you perform that trick under precisely the same conditions, or can you, explain satisfactorily to an audience how it was done, whether by sleight-of-hand, accomplices or other means?

R. G. CARTER, U. S. ARMY.

A.—I can perform the Keeler-trick, under the conditions you specify, with the greatest of ease.

Also, I will deposit \$1,000 to be paid to any reliable charitable organization if any performer in the line of automatic writing can get a cross on the inner side of slates furnished by me to the medium. I mean that no operator in the pseudo-spiritualistic business can perform this feat, or any similar feat without detection by me.

There is no doubt in my mind but what you were tricked, and I am sure that there were some particulars of your visit to Keeler that you failed to mention. They probably seemed so trivial to you at the time that you have completely forgotten them. But they were really the most important features of the seance you mention. I do not think you were hypnotized. I am certain that you were the victim of an exceptionally clever delusion.

I do not explain the various means of slate-writing publicly, because there are so many methods. They are fully exposed by Davey, of London, in his researches of many years ago. My reason for not revealing the secret here is that the Keeler feat would never again be duplicated by a mediumistic slate-writer, for he would know that he was leaving himself open to detection. Accomplices to the writer are necessary in this. Further than that I may not say, for the reason mentioned.

## ART PLATE OF CHARLIE CHAPLIN—INSIDE!

# BOYS' CINEMA

Weekly  
2d

NO. 6, VOL. 1.  
JAN. 17, 1920.



**HOUDINI**  
FAMOUS EXPLOITS  
OF THE HANDCUFF  
KING ARE TOLD  
IN THIS ISSUE  
(See Page 28)  
[Photo—Purcell-Lasky]





HOUDINI. Some of his wonderful feats are told on this page.

## HOUDINI, THE HANDCUFF KING.

The Mysterious Man who Puzzles Scientists and can Escape from any Handcuff and Prison.

**H**OUDINI, the marvellous Handcuff King, of whom you will see a picture on the cover this week, has many thrilling feats to his credit.

He once spent over an hour in a prison cell, and strangely enough, could not unlock the door.

It was during one of his European tours, that the warden of a certain English prison challenged Houdini to escape from one of the cells, assuring the Handcuff King that it was one of the old-fashioned locks that was bound to prove his fall.

Houdini promptly accepted the test, and presented himself at the prison. Stripped of his clothes, in order that there should be no possibility of him possessing implements, he was placed in a cell, and the warden, after banging the door, retired to his office to await developments.

Houdini spent over two hours working at that lock, and hours of physical agony, for it was winter time, and the cement floor was like ice.

He worked and worked at that lock without success, and finally in desperation, shook it roughly—and it opened!

In his excitement in having challenged Houdini, the warden had forgotten to lock the door at all.

This proved to be the only lock that Houdini was unable to open in the whole of his career.

### Broke His Own Record.

**H**OUDINI is now playing in the serial, "The Master Mystery," and while acting before the camera in this film, he is said to have broken his own record.

Instead of two sets of handcuffs, he wore three. He was completely bound with heavy chains, from his shoulders to half-way below his knees, and his ankles were encased in leg manacles.

Thus equipped, he was placed in an iron-enforced heavy wooden packing-case, securely bound, and hoisted by eight strong men out into the Hudson River.

A strong current was running, the box tipped to one side, then immediately sank.

In exactly thirty-two seconds, Houdini appeared, swimming leisurely about as though taking a refreshing dip, and not

only did he break his own record by twenty seconds, almost cutting it in half, but he performed the feat with a broken wrist.

As the box was lost to sight, and had to be used again in the serial, after returning to the dock from which the box was hoisted, Houdini joined the divers in their search for it. When found, the box was still securely bound. Houdini is a living enigma, he puzzles not only his public, but scientists and magicians.

He is credited with the power derived from a secret knowledge of physical leverage, with the power of vibratory control, and the power of dematerialisation.

But Houdini maintains a mysterious and provoking silence. He will not explain how he performs his amazing tricks.

### Handcuffed in Freezing Water.

**U**P to the present Houdini has escaped from zinc-lined packing-cases, padded cells, strait jackets, insane cribs, wicker baskets, iron cages, and a Siberian prison.

Then he has leaped, heavily handcuffed, in freezing weather from Bell Island Bridge in Detroit, Michigan, and released himself in the icy water.

After leaping into San Francisco Bay with his hands handcuffed behind his back, and more than 75 pounds of weights and chains locked to his body, he released himself.

Failure to do so would have meant death to him.

He escaped from a plate-glass box without even scratching the glass, and he has escaped from prison cells in nearly every big city in the world.

By some mysterious method, Houdini can also pass through a solid wall.

On another occasion he was riveted in a large hot-water boiler by some engineers, and though it required over an hour for him to effect his escape, he released himself and escaped without even leaving a trace of his exit.

### Diving for Coins.

**I**N Suva in the Fiji Islands, Houdini had an amusing experience with the natives.

It was the favourite sport of the islanders to dive for coins thrown into the water, bringing them up in their teeth.

The master magician contended that the natives first took the coins up in their hands, and challenged one of them to a test.

The Fiji diver and Houdini were both handcuffed, and leaped overboard after the gold coin.

The latter unaided the lock of his handcuffs, picked up the coin and put it between his teeth. He then replaced his shackles and rose to the surface, to the complete mystification of all who were watching him.

Houdini states that many people have endeavoured to prove that he does not

perform the feats with which he is credited, by imprisoning him under conditions they believed it would be impossible for him to make his escape, but he always succeeded in extricating himself.

### Thought He Was Doomed.

**O**NE of the most thrilling incidents happened at Pittsburg. It was mid-winter, and the crowds that assembled on the bridge nearly witnessed Houdini's death.

He was bound and handcuffed, then put into a strong case, which was in turn bound and roped.

The river was frozen, so a hole was cut in the ice through which the box was lowered.

The handcuff king had no difficulty in freeing himself from the bonds, but when he tried to rise to the surface, he found that he passed beyond the hole in the ice, and was right under a wall of ice several inches thick.

Although able to extricate himself from man-made things, this predicament nearly ended in disaster.

By quick thinking, and with a great deal of difficulty, he managed to gain the hole, and was dragged out nearly exhausted.

Many times has Houdini been locked in cells with treble locks, and in every instance has succeeded in releasing himself.

Usually, when people make a test of his prowess, they insist that he should be stripped clean of clothes, for fear he might have tools or instruments concealed about him.

Talking about his film work, Houdini said recently, "I've had many flattering offers, financially speaking, to go into pictures, but none of them appealed as strongly as my desire to leave behind me an imperishable record; something better than a mere written or printed statement of the stories handed down by word of mouth; something that would prove that my work was genuine, when it was discussed long years after I have gone from the stage of life."

"Without boasting, I think I may say that I am now at the height of my endurance and ability, and that I have no rivals nor successors. The chances are that I never will have, for the secrets of my profession rest alone with myself."

"I realise that the motion picture camera furnishes this opportunity—an opportunity to perpetrate for posterity many of the mysterious acts now on my programme, and which my peculiar physical construction and constant training enable me to perform."

"I do not know of any record that shows anyone having performed feats of the character that I have originated. That is why I wish to preserve them in films. That is my chief reason for going into pictures."

## THE ARITHMETIC EXAM.

(Continued from page 24.)

puzzled look on his face which made us all want very badly to kick Buckham, although we knew he was to receive punishment far more severe for what he had done.

When Simon Peter had been gone for some time, the Head sent for us also. We found Buckham and Simon Peter standing before Mr. Widger, and both of them were looking very upset, especially Buckham, who was horrible to see.

"I have been asking Crutchley how he contrived to give the correct working and answer to every question in a difficult paper," said the Head. "But he refuses

to tell me; nor is Buckham any more communicative. You had better take your friend away, and explain to him what we know took place in Buckham's study. Buckham will remain with me."

That was the last we saw of Buckham. It took us a long time to convince Simon Peter that he had actually stolen the arithmetic paper from the Head's study; and afterwards taken it back.

"How could I?" he kept asking. "I don't remember a thing about it."

In the end he got angry, and wouldn't speak to us. Later the doctor came to see him, and said he was suffering from severe nervous strain. So Simon Peter had to be

sent home before the end of the term.

When he returned after the holidays he had nearly forgotten all about Buckham and his mesmerism; in fact, he only spoke about it once afterwards.

"One jolly good thing about Buckham," he said. "That affair of his convinced my pater it's no use trying to make me understand arithmetic. This term I'm to have special drawing lessons."

So there was some good come out of it after all; for Simon Peter is a famous artist to-day, as you would realise if I were to tell you his real name.

(Another ripping school yarn of "The Big Four," next week.)

## Houdini's Answers on Psychic Phenomena

ton Times, and received today, are answered as follows:—

inside of sealed slates; correct  
ing of the piano by one who  
never played and has no instruction  
correct writing and of a speech  
foreign language by one who  
never known or been instructed  
that language; levitation of pos-  
sible bodies without mechanical

Suspended over the public thoroughfare.

Suspended over the public thoroughfare.



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### Houdini and his beast

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# Houdini's Answers on Psychic Phenomena

Scores of letters today were received by Harry Houdini, master magician and student of psychic phenomena, who has consented to answer, through *The Washington Times*, questions on matters pertaining to communication with the spirit world.

Houdini avows he is open to conviction on the subject of spiritualism, but in three decades of world-wide research he has uncovered no direct evidence of the professed powers of mediums.

Houdini does not claim to be a clairvoyant. He will answer no questions on love problems or other matters which do not reach into the realm of his study. Letters addressed to him through *The Washington Times*, and received today, are answered as follows:

Q.—Admitting that many so-called mediums, under the guise of spiritualism, have continually, and are still fooling the public with their trickery, how do you account for the innumerable and authentic cases of spiritualistic phenomena, as recorded in volumes published by both American and foreign Psychological Research Societies?

How do you account for the voluminous mass of testimony from persons in all walks of life who themselves—not through any medium—received messages in various forms from their so-called dead?

The libraries all over the country are full of books bearing first-hand evidences of spirit communication; magazines devote pages to the subject; and one can hardly read a newspaper without coming across some happening of a nature that cannot be explained by other than the spiritualistic hypothesis. One only has to go to the Bible to find enough evidence there of a convincing nature, that is, if the Book means anything at all. I am not dealing with the paid medium now. I am, like Sir Arthur Conan Doyle, seeking a solution to problems that confront millions in this country and abroad. Again, I ask, how do you account for these things?

PAUL L. COMPTON.

A.—The publications of the societies you name are divided, in contents, into exposes and commendations of mediums. I have copies of all but one of these publications, dating back many years. In many of the cases recorded as genuine, my personal investigations have shown matters different than as recorded.

I am not trying to turn anyone from spiritualism. I state only my own findings of an investigator of more than twenty-five years. I accept your statement that persons receive messages from their departed ones, with sympathetic understanding. These messages may be genuine; and, again, the recipient's mind may be playing him false. I have discussed the Bible in previous answers.

Q.—I am sending you an account of a very strange happening which took place in my own home, and I would be pleased if you can solve the phenomenon. Of course, to me, it is exactly what it is purported to be.

A middle-aged woman married a man somewhat older. The marriage proved to be not an ideal one. The woman, a very estimable person, was in the habit of getting automatic writing, which mostly proved to be reliable. The husband proved to be a very disagreeable person, which the woman often discussed, and at times tempted her to write and ask questions of her spirit friends. Now the husband had no knowledge of her mediumship whatsoever.

One day she received this message: "You will soon be released. You will soon be out of this infernal fit."

This message amazed her so that she told a lady friend who had no belief in spiritualism and simply laughed, which caused the woman who received this message to be quite sorry that she had mentioned the subject.

Inside of two weeks the woman in the morning took a house, and

tion so often forgotten between the equality of men in the abstract and their inequality in the concrete—is it not your mature intellectual judgment that the feeling, the emotions, the sensations, the apparitions and the spirits produced at seances, sittings, lectures and all other places where an alleged controlling medium is working, are results produced either (1) in people's highly fevered imaginations or subconscious minds, if you prefer that term; or (2) are merely manifestations of concrete realities made to appear real only because people's senses—prone to error by nature—are deceived?

J. J. O'D.

A. Fully appreciating the friendly tenor of your letter, I am not in a position to speak of mediums collectively. I must base my answers only on my personal experiences which, however, have been world-wide in scope and are numbered in the thousands.

As far as I have gone in my studies, your deductions are correct. You know, of course, that the human being has a deep-seated, instinctive fear of the dark, handed down from generation to generation from the beginning of fear; and that the human being, confronted in the dark with a sensory manifestation apparently inexplicable, is inclined to awe and to belief in what has been revealed to him.

You ask me to distinguish between results produced and made to appear genuine to the strained minds of the observers; that is, whether mediums produce mental delusions or sensory illusions on the highly-keyed observers.

I cannot say that all mediums do either. In the seances I have attended, I have witnessed the use of both methods. In instances where the observer lives an extraordinary mental life, an appeal made more to the mind than to the senses is the more effective; while in the case of observer whose physical life is either normal or extraordinary, the sensory appeal yields the desired effect.

I thank you for remembering our meeting in 1918. While I cannot wholly isolate you from the thousands of individuals I have met professionally, your name links itself in my mind with a mental picture of you. I may be wrong, but I see you as a man under thirty years, of fairly average height, slim of stature, with pronounced eyebrows, high cheek bones and a deep line on either side of your lips, light brown hair, I believe, and thin, active hands. I am not a clairvoyant, nor can I form descriptions from letters. I may not be able to do this trick again; and then, of course, I may be wrong.

INTERNAL CIRCLES TO

but one reason why, in my mind, you have failed to meet success in your investigations—you are hypercritical.

Think of this—few people, very few have the courage to go into a room and be confronted with what they regard as a ghost. The rule works both ways. Spirits in passing through the veil of the medium to the natural plane do so with as much fear and trembling.

trickery, fraud or deception.

The manifestations are materialization of etheric or astral forms while confined in a wire enclosure; writing of intelligible messages on the inside of sealed slates; correct playing of the piano by one who has never played and has no instruction; correct writing and of a speaking foreign language by one who has never known or been instructed in that language; levitation of ponderable bodies without mechanical or physical force; production of independent voices, and the correct and accurate recreation of the dead by

IER





# SPIRITUALIST MINISTER BRINGS \$100,000 SUIT AGAINST HOUDINI

## ACTION BASED ON UTTERANCES HERE

Magician Expresses Opinion Proceedings Are Outgrowth of Criminal Action Instituted by Him Against Cambridge Clergyman Last Summer—Spiritualist Church Headquarters Say Redress Is Sought for Damages Due to Alleged Statements of Wizard From Worcester Stage—Miss Raud Asks Court to Restrain O'Malley From Conducting Services Tomorrow

A suit for \$100,000 against Harry Houdini by Rev. Frederick A. Wiggin representing the Unity Spiritualist Church of Boston and a bill of equity brought by Rose Markerby, alias Rev. Frances Raud, against Hubert L. O'Malley, clairvoyant, seeking to restrain him from holding a meeting of Unity Spiritualist Church here tomorrow, were the latest developments today in the battle between the wizard and the local mediums.

Houdini, playing an engagement at Worcester theater, was served this morning with papers in the suit. It is an action of tort from the office of Samuel L. Bailen, Boston, attorney for the State Association of Spiritualists.

After the papers were served Houdini stated that he believed the action was brought to recover damages alleged to have been sustained by Wiggin as a result of his criminal prosecution in Boston, at the instance of Houdini, last August, alleging obtaining money under false pretenses. Houdini stated that he proceeded in the matter at the request of Dist. Atty. Thomas C. O'Brien of Suffolk county. He said that Mr. Wiggin gave Spiritualist readings for pay, which was the basis of the criminal action.

Mr. Wiggin, speaking from his home in Boston, when asked as to the nature of the suit, said he knew nothing about it but presumed that Mr. Bailen, attorney for the State Society of Spiritualists, could give the desired information. However, Mr. Wiggin said, he felt sure that the suit against Houdini had nothing to do with the criminal action against Mr. Wiggin, which, said the clergyman, has not been brought up for action, and perhaps never will be.

At Atty. Bailen's office it was said that the suit was brought by the Massachusetts State Association of Spiritualists, in the name of Mr. Wiggin as the result of statements made by Houdini from the stage of Worcester theater this week, attacking the probity and motives of the association and its members.

Miss Raud's Action  
Rose Markerby, alias Frances Raud, who states she is a special investigator engaged in exposing fraudulent mediums, clairvoyants and spiritualists, today signed a bill of equity in

Superior court, seeking to restrain Hubert L. O'Malley, one time pastor of Unity Spiritualist church, from conducting a meeting of that church tomorrow, December 13.

The bill which is filed through her counsel, Atty. James C. Donnelly, sets forth that on November 20, the respondent O'Malley sold the charter of the United Spiritualist church, received from the Massachusetts State Association of Spiritualists, to the petitioner for the consideration of \$13. O'Malley representing himself to be pastor and owner of the church and acting with the sanction of the board of directors.

O'Malley assigned his interest in the church to Frances Raud on consideration that she assume its financial obligations. She claims that she was introduced to the congregation of the church as pastor, on Nov. 22, the bill sets forth.

Believing that O'Malley had planned to hold a meeting of the church tomorrow at the Worcester Business Women's club rooms at 2 Foster street, the petitioner asks that he be temporarily and permanently restrained from conducting further meetings of the Unity Spiritualist church. An order of notice is returnable to Judge Edward T. Broadhurst in Superior court, Tuesday, at 10 a. m.

Dist. Atty. O'Brien later today announced that he would not prosecute the indictment standing against Rev. Mr. Wiggin in Suffolk county, on the ground of lack of jurisdiction. He states that investigation has shown the alleged larceny of \$10 was committed in the town of Brookline and not in the city of Boston, and therefore jurisdiction rests with Norfolk county. Mr. O'Brien said he would turn over all the evidence in the case to Dist. Atty. Winfield M. Wilbur of Norfolk county, to take such action as he may deem fit.

# BOSTON MEDIUM SUES HOUDINI FOR \$100,000

## Magician Is Served With Writ Today

Action Returnable in Dedham Court in January—Rev.  
Frederick A. Wiggin Is Plaintiff

Houdini, exposé of fraudulent mediums, was served with a writ this morning in a suit brought by the Rev. Frederick A. Wiggin of Boston in an action of tort for \$100,000. Al Smith, Houdini's manager, and the Rev. Frances Raud, one of Houdini's investigators of fraud mediums, are also named in the suit. The writ is returnable in Dedham Court in January. The Rev. Frederick A. Wiggin is a Boston medium, who was indicted on a charge of obtaining money under false pretences, after he had been investigated by Houdini.

### Boston Pastor

The Rev. Frederick A. Wiggin, who is bringing the suit, has been a pastor of a spiritualist church in Boston for a number of years and has been acting as a spiritualist medium in the Hub city for the past 30 years. It has been claimed by members of his congregation that he is endowed with wonderful spirit powers and that he has had remarkable success in establishing communication with the dead. Houdini, who has devoted his entire life to exposing fraudulent mediums who work under the cloak of

## Davis Theater Program

WEEK BEGINNING MONDAY, MARCH 6, 1932

### Music Program

DAVIS THEATRE ORCHESTRA  
Conductor—Mr. Reid Jaynes

#### OVERTURE

"Princess Jaune" ..... Saint-Saens

### World News Pictured CURRENT EVENTS GRAPHICALLY REPRODUCED IN MOTION

All Subjects Changed Every Monday and Thursday

### THE RAMSDILLS & DEYO

BESSIE—WILLIAM—ALICE

#### Smart Dance Offering

1. The Bridal Path of Love ..... The Ramsdells & Deyo
2. Fox Trot ..... Miss Ramsdell
3. Dance Variation ..... Miss Deyo & Mr. Ramsdell
4. La Folie ..... Miss Ramsdell
5. Eccentric Toe Dance ..... Mr. Ramsdell
6. Ballet, Polka, and Jazz ..... The Ramsdells & Deyo

### AL—HAIG & LAVERE—Earl

"TWO FRIENDS WHO CAN'T GET ALONG"

### RAYMOND BOND

#### Offers

His Quaint Home-Span Comedy

#### REMYANS'

#### CAST

The Man ..... Mr. Bond

The Girl ..... Miss Eleanor Magnuson

Time: The Present

Place: The office of a buyer in a New York Department Store

Shop at K & B's

—the Store of LOWER PRICES

and dependable quality

KAUFMAN & BAER CO.

Sixth Ave. at Smithfield St.

THE ORIGINAL COLLEGE BOYS

### KENNY & HOLLIS

#### —In—

"THE TWO DOCTORS"

A Satire on Medicine

#### FIRST TIME HERE

The Sliding, Dancing, Inimitable Comedian

### ROSCOE AILS

#### With

### KATE PULLMAN

#### in

"A Conglomeration of Melody and Pep"

#### With His

ORCHESTRA OF SYNCOPATION

#### and

### CHARLES CALVERT

KNOWN ALL OVER THE UNIVERSE AS THE ELUSIVE AMERICAN

### HOUDINI

The Justly World Famous Self-Liberator!

FIRST APPEARANCE HERE SINCE 1916

Presenting the Greatest Performance of His Strenuous Career

Liberating Himself After Being Locked in a

CHINESE WATER TORTURE CELL

(Houdini's Own Invention) whilst standing on his head, his

ankles clamped and locked in the centre of the massive cover

ONE THOUSAND DOLLARS REWARD

any one proving that it is possible to obtain air in the up-

perated from

## PALACE MUSIC HALL

### Program

WEEK BEGINNING MONDAY MATINEE, FEB. 6

The management reserves the right to change the order of the program without notice

1. **RINALDO BROS.**  
in Roman Art

2. **Norman Ida**  
**TAYLOR — HOWARD & THEM**  
"OFFICER 6 AND 7/8ths"  
A Different Sort of Comedy Act

3. **SAMMY LEE**  
With his **LADY FRIENDS**  
in "HANDLE WITH CARE"  
A Blow at the High Cost of Acting  
A Laurence Schwab Production

En Transit ..... Mr. Lee and Lady Friends

Pianola ..... Russell Hild

"A Sweetheart in Every Port" ..... Mr. Lee

(a) Petrograd ..... Elsie Lombard

(b) Honolulu ..... Alice Faye

(c) Madrid ..... Belle Pancho

(d) New York ..... Peggy Hays

"Late for Tea" ..... The Misses Lombard and Pancho

"Let's Go" ..... Mr. Lee and Lady Friends

Dances Staged by Mr. Lee

4. **Edna—LEEDOM & GARDNER—John**  
in "AIN'T WE GOT FUN"

5. **Earl Cleo Carl**  
**PEARSON — NEWPORT & PEARSON**  
Presenting "A STUDY IN PEP"  
Introducing Their Original Table Dance

6. Known All Over the Universe as the Elusive American

**HOUDINI**

The Justly World Famous Self-Liberator!

Presenting the Greatest Performance of His Strenuous Career

Liberating Himself After Being Locked in a

CHINESE WATER TORTURE CELL

(Houdini's Own Invention) whilst standing on his head, his

ankles clamped and locked in the centre of the massive cover

to any one proving that it is possible to obtain air in the

upside-down position in which he releases himself

from the Water Filled Torture Cell.

7. **Dave—KRAMER & BOYLE—Jack**  
"A HAPPY-GO-LUCKY-PAIR"

8. **MISS ROBBIE GORDONE**  
In Character Studies and Poses from Old Masters

and Original Designs

Miss Gordone is the Model in each Pose

Costumes Designed by Miss Gordone. Mrs. Billings, Dresser.

#### MUSICAL PROGRAM

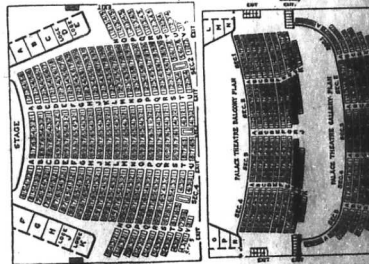
DAN J. RUSSO, Director

1. Overture—"Wabash Blues" ..... Fred Mahlen

2. March—"Carolina Rolling Stone" ..... Walter Wilson

3. Incidental—"Marie" ..... Motian-Santini

4. Exit—"Say It With Kisses" ..... Bernie Grossman



Fred Klein Co., Printers 624 626 South Clark Street

# Davis Theater Program

## KEITH'S REFINED VAUDEVILLE

ACTS ARE PRESENTED IN THE ORDER GIVEN ONLY. NO CHANGES WILL BE MADE. AND ARE SUBJECT TO CHANGE WITHOUT NOTICE. IT SHOULD BE REMEMBERED THAT THE ROTATIONS IN WHICH THEY APPEAR IN THE PROGRAM DOES NOT INDICATE THE VALUE OF THE ACTS.

WEEK BEGINNING MONDAY, MARCH 2, 1925

**MUSIC PROGRAM**  
DAVIS THEATRE ORCHESTRA  
Conductor—Mr. Reid Jaynes

OVERTURE: "Le Caid".....Thomas

**PATHE NEWS WEEKLY**  
CURRENT EVENTS GRAPHICALLY REPRODUCED  
BY MOTION PICTURES  
All Subjects Changed Every Monday and Thursday

**NOTES TO PATRONS**—The last act on our bill is always interesting and often one of the features of the show. Out of consideration for those who wish to see the final act and in justice to the performers the audience is requested to remain seated until the end of the show.

THE MANAGEMENT

THE UNIQUE ENTERTAINERS

**POTTER and GAMBLE**  
Offer

"IN A NURSERY"

ARRANGE MATINEE THEATER PARTIES FOR THE KIDDIES DURING  
NEXT WEEK WHEN SINGER'S MIDGETS WILL APPEAR  
AT THE DAVIS THEATRE

Kurtzman Piano Furnished by the Schroeder Piano Company,  
820 Liberty Avenue, Pittsburgh

**BERT BAKER & COMPANY**

In A One Act Farce Entitled

"PREVARICATION"  
By BERT BAKER

Supporting Cast

Mrs. Mardell Baker, Ed Gallagher and Nellie Mond  
Plot—"An Old Idea Built for Laughing Purposes Only"

ARRANGE MATINEE THEATER PARTIES FOR THE KIDDIES DURING  
NEXT WEEK WHEN SINGER'S MIDGETS WILL APPEAR  
AT THE DAVIS THEATRE

Kurtzman Piano Furnished by the Schroeder Piano Company,  
820 Liberty Avenue, Pittsburgh

First Time Here

**HENRY REGAL & COMPANY**

(From Ed. Wynn's Carnival)

"ONE OF THE FINEST"

Assisted by

IDA GERBER and O. HENRY

ARRANGE MATINEE THEATER PARTIES FOR THE KIDDIES DURING  
NEXT WEEK WHEN SINGER'S MIDGETS WILL APPEAR  
AT THE DAVIS THEATRE

Kurtzman Piano Furnished by the Schroeder Piano Company,  
820 Liberty Avenue, Pittsburgh

Second and Positively Last Week of the Exclusive Engagement of

**HOUDINI**

Who Will Devote his Exhibition Entirely to an Expose of Fraudulent  
Spiritualistic Manifestations and so-called Psychic Phenomena

The Management wishes to inform the public that HOUDINI is not a  
sceptic. He is candidly willing to be convinced and has never made an  
assertion that there is no such thing as psychic phenomena. Contrary  
to current opinion, he is a friend of the spiritualistic movement, being  
acknowledged as foremost among best authorities living today.

HOUDINI is fortified by thirty-five years of incessant investigation.  
He possesses the largest physical and magical library in the world. He  
has solved mysteries which have never been properly explained, some of  
which bordered on the apparently miraculous. To those who send him a  
stamped envelope, he will gladly reply, making an appointment for answering  
any rational question on the subject.

HOUDINI OFFERS TO WAGE \$10,000.00 THAT HE CAN DETECT,  
DUPLICATE AND EXPOSE PHYSICAL PHENOMENA OR MANIFESTATION  
PRODUCED BY ANY MEDIUM (Margery the Boston Medium

Preferred) WHO WILL AGREE TO DEMONSTRATE UNDER TEST  
CONDITIONS, THREE TIMES IN HIS PRESENCE AND BEFORE A  
COMMITTEE OF SEVEN NEWSPAPERMEN, SEVEN CLERGYMEN AND  
SEVEN MAGICIANS. ANY ONE ACCEPTING THIS CHALLENGE MUST  
GIVE TWENTY-FOUR HOURS NOTICE.

HOUDINI is the pupil and was the confidant of Ira Rastus Davenport,  
of the Davenport Brothers; W. H. Fay, of the Davenport Brothers and  
Fay, Dean Harry Kellor, Samri Baldwin, (the White Mahatma) Stuart  
Cumberland, mind reader Herr Heimberger; Harry Cooke, the great spiritualistic  
exposer; Remingus Albus, spiritualistic exposer who obtained a  
confession from Dr. H. Slade; Evanion, the pupil of Robert Houdin, and  
others. In fact, HOUDINI is the heir apparent of the noted mystifiers  
of the last century.

During his performance it will be necessary to invite a committee of  
investigators to come upon the stage. The Management assures all  
volunteers that no practical jokes or embarrassments of any sort will be  
perpetrated on anyone.

ARRANGE MATINEE THEATER PARTIES FOR THE KIDDIES DURING  
NEXT WEEK WHEN SINGER'S MIDGETS WILL APPEAR  
AT THE DAVIS THEATRE

Kurtzman Piano Furnished by the Schroeder Piano Company,  
820 Liberty Avenue, Pittsburgh

First Time in Pittsburgh

**LA BERNICIA**

America's Foremost Terpsichorean Artist

No. 1—From the Days of 61 to 1924.....La Bernicia  
No. 2—To the Wild Rose (Violin and Harp).....Olga Marselli,  
Ethel Bixby  
No. 3—A Butterfly (with Harp and Violin).....La Bernicia  
No. 4—Selections from Faust (Violin Solo).....Olga Marselli  
No. 5—La Dance Eccentric.....La Bernicia  
Musical Director—Joseph Russo

ARRANGE MATINEE THEATER PARTIES FOR THE KIDDIES DURING  
NEXT WEEK WHEN SINGER'S MIDGETS WILL APPEAR  
AT THE DAVIS THEATRE

Kurtzman Piano Furnished by the Schroeder Piano Company,  
820 Liberty Avenue, Pittsburgh

**JOE BROWNING**

—IN—  
"A TIMELY SERMON"

ARRANGE MATINEE THEATER PARTIES FOR THE KIDDIES DURING  
NEXT WEEK WHEN SINGER'S MIDGETS WILL APPEAR  
AT THE DAVIS THEATRE

Kurtzman Piano Furnished by the Schroeder Piano Company,  
820 Liberty Avenue, Pittsburgh

**ALLEN ROGERS and LEONORA ALLEN**

Distinguished Singers in  
FAVORITE MELODIES  
WITH HAROLD YATES

ARRANGE MATINEE THEATER PARTIES FOR THE KIDDIES DURING  
NEXT WEEK WHEN SINGER'S MIDGETS WILL APPEAR  
AT THE DAVIS THEATRE

Kurtzman Piano Furnished by the Schroeder Piano Company,  
820 Liberty Avenue, Pittsburgh

**FRANK WILSON**

—IN—  
CYCLO-LOGY

The Feature of Mr. Wilson's performance is his wonderful control  
while riding forward, backward and in every other conceivable  
way without using his hands.

ARRANGE MATINEE THEATER PARTIES FOR THE KIDDIES DURING  
NEXT WEEK WHEN SINGER'S MIDGETS WILL APPEAR  
AT THE DAVIS THEATRE

EXIT: "Oh! Those Eyes".....Jerome

**AFTER THE CURTAIN FALLS**

If Folks in Rear Rows will please hurry along just  
a bit they'll help those in front row to  
exit more comfortably.

**Helper's Credit Jewelers**

KING OF DIAMONDS

617 Penn Avenue



# ST. GEORGE'S HALL BRADFORD.

**MONDAY, FEB. 13th, 1905,**  
And During the Week.

**MATINEE ON TUESDAY**  
AT 2.30. DOORS OPEN AT 2 O'CLOCK.

Special and Important Engagement of the World-Famous

# HOUDINI

Winner of the GREAT HANDCUFF CONTEST, as Challenged by the "London Illustrated Daily Mirror," March 17th, 1904.

**The Original. Not a Copy. The Original**

HOUDINI, the Jail Breaker and Handcuff King of the World. All other shows on this order are copies of the above. This bars no Act or Performer. HOUDINI forfeits £100 to anyone who can Open and Escape from the Regulation Handcuffs used in his Performance. Also introducing his Latest and Greatest Prison Cell and Barrel Mystery.

**Sadie SEYMOUR** | **- RENNIE -**  
Comedienne and Dancer. | Ventriloquist.

## HERALD COMEDY 4

Comedy Vocalists and Dancers. Special Scenery. Beautiful Costumes.  
Magnificent Singing.

**Sisters LEONI** | **Yetta**  
Vocal Duetists and Dancers. | The Beautiful Wire Walker.

## MARTIN CONWAY

The Popular Bradford Favourite.

**CLIVE WATTS** | **RUFFELL'S**  
Comedian and Dancer. | Imperial Bioscope  
In the Latest Up-to-Date Pictures.

**HANVARR & LEE**  
"The Gaffer and the Maid."

*in 1905. I did the Check can of Houdini*

3/-	1/6	1/-	6d	3d
CLIVE WATTS	LEONI SISTER	YETTA	RUFFELL'S	IMPERIAL
CLIVE WATTS	LEONI SISTER	YETTA	RUFFELL'S	IMPERIAL

# Alexandra Theatre SHEFFIELD.

**MONDAY, APRIL 3rd, 1905,**  
AND EVERY EVENING DURING THE WEEK.

Special and Important Engagement of the World-Famous

# HOUDINI

Winner of the GREAT HANDCUFF CONTEST, as Challenged by the "London Illustrated Daily Mirror," March 17th, 1904.

**The Original. Not a Copy. The Original.**

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**NINA ELMO**  
Comedienne.

**VANDINOFF,**  
The Wonderful Painter in Oils.

**JAMES BARD**

The World's Greatest Wire Performer.

**ARTHUR ALDRIDGE,**  
Tenor Vocalist.

Special and Important Engagement, Direct from the LONDON COLISEUM of the Great

# CABAN

Introducing his Marvellous 16 Performing Ponies, Donkeys, Dogs, &c.

See these Highly-trained Ponies, in their Kindergarten. Ten Ponies and Donkeys performing together, doing See-Saw, Swinging, Rocking-horse, and Cradle, the greatest Feat ever accomplished by Ponies. Also MIDGET ROGIE the absolute smallest pony in the world, 23 inches high, weight 58 lbs, and six years of age. See FLYING FOX on the Revolving Table. Caban offers £30 to any person remaining on the Revolving Table 30 seconds, same as pony, "Flying Fox" does. Everyone must see and witness this most marvellous act.

**1,000 LAUGHS IN TEN MINUTES.**

**CLIVE WATTS**

Refined Raconteur and World's Greatest Dancer.

The Versatile Couple!

**STEEL & LAING**

In their Comedy Acrobatic, Singing, and Dancing Speciality.

**MISS GRACIE TAYLOR**

# A Challenge!

HOUDINI, EMPIRE,—Sir,

On your last visit you escaped from one of our packing cases, but as it was delivered ahead of time you had an OPPORTUNITY TO TAMPER WITH SAME.

TO PROVE TO THE CONTRARY WE HEREBY

## CHALLENGE YOU

to allow us to bring to the Empire Timber, Battens, Ropes, 2½ flat-head wire nails, and we will construct a Strong Box IN FULL VIEW OF THE AUDIENCE.

You must enter immediately, we will then nail down the lid, securely rope up the Box,

AND DEFY YOU TO ESCAPE,

without demolishing same.—Faithfully yours,

FRED MOLE, 7 London Street.  
(Foreman of the Mills).

J. ORGAN, 40 Bailey Street.

W. READ, 25 Blewitt Street.

I. H. ORGAN, 38 Bailey Street.

Employees of T. B. & S. Batchelor & Co., Timber Importers.

## HOUDINI ACCEPTS THE CHALLENGE

under the condition that the Box must not be air-tight, and after timber has been placed on exhibition nothing can be added or taken away in the construction of box.

TEST TAKES PLACE SECOND PERFORMANCE,  
THURSDAY NIGHT, March 19, 1914, on STAGE OF  
EMPIRE THEATRE, NEWPORT, MON.

FRED D. BIDDLE, PRINTER, 24 DOCK STREET, NEWPORT.

# THE LAST FOUR PAGES: EDITED BY THE OFFICE DOG

## HOW I GET OUT OF MY ROPE TIES

REVEALED FOR THE FIRST TIME IN "CLOSE UP" PICTURES AND EXPLAINED

BY HARRY HOUDINI



1. The Sailor Boys, Whom I Had Never Seen Before, Had the Time of Their Lives Tying Me to That Chair. And Not One of Them Observed the Sort of Shoes I Wore

3. With Both Feet Now Out of My Shoes, it Wasn't Difficult to Extricate Myself From the Tie



4. Until Finally the Loosened Ropes Dropped Off Me and I Was Free in 54 Seconds



2. Upsetting Myself, I Was Able to Extract My Foot From My Congress-Gutter Shoe

PHOTOGRAPHS BY WHITE STUDIO

I HAVE never employed "fake" knots, "fake" ropes, "fake" chairs or "fake" men in my rope ties. The sailors who tied me to a chair in front of the camera for these pictures were regular United States sailors whom I had never seen. The chair was a regular ordinary "kitchen" chair. By the larger rope my upper body was tied to the chair, around my neck, behind my back and the chair back, under the seat, around my legs above the knees and to my ankles, which were doubly bound to the front legs of the chair, as in Picture No. 1. The smaller cotton rope was used to tie my arms to my sides and my crossed hands.

Now notice two things in the Picture No. 1. The "square" nose of my shoulders and the sort of shoes I am wearing. They are soft kid, reaching well above the ankles and of the ancient side elastic or "ongre-gutter" variety.

I "square" my shoulders and wear these ancient shoes for these reasons. To free myself, I first of all drop my shoulders. Naturally this serves to loosen the cords landing my arms

to my sides and my upper body to the chair back. Then I wrangle my body. The ropes begin to slip and slide and constantly become looser. Then I sway my entire body until I overbalance and fall over on my side, chair and all. In this position I have leverage in my knees to which, sitting upright, the floor had been a barrier.

Now these Congress gutters. I point my toes and so bend down my foot that the front of my leg from knee to toe tip issue straight line. Then I draw my feet out of those elastic-sided shoes, as in Picture No. 2. Now curve my hands to such an extent that, with the ropes loosened as they have been by my writhings, I am able to withdraw them. Sometimes I can't, however. Then I use my teeth. Then, getting one of my feet, or both of them, if need be, on the rung at the front of the chair, I press myself free of the chair, as in Picture No. 3. As instant only is required now to slip from the entirely loose coils of rope (No. 4) and I am free. [Mr. Houdini freed himself in fifty-four seconds. —EUTROK.]

### A WORD OF EXPLANATION

ALL of Mr. Houdini's "escapes," as they are called in the language of magic, are made in a closed cabinet in which, and which, he is placed by assistants. The methods employed are never seen by his audiences. For The Ladies' Home Journal he made these "escapes" before a camera and the eyes of one of the editors of this magazine. Obviously not every made by him could be photographed, but the pictures shown here, together with the details given in his article, form a disclosure, as far as Mr. Houdini, the greatest living American magician, has ever made in his quarter century of "escapes," and even now only with the permission of the American Society of Magicians. —THE EDITORS.



5. After Tying Me Thus, They Tied My Legs Tight Together



6. My Hand Found the Lead Rope



7. My Teeth are Always Useful to Me

FOR my "escape" from a hamper, I was tied by the sailors as in Picture No. 5. My legs were also tied. Notice that I am wearing my coat, waistcoat and collar. The sailors then pushed me down into the hamper, closed the lid and corded the hamper with one-inch hemp rope.

Now when the sailors had tied me I had expanded my chest—I am fortunate in being able to expand my chest slightly over six inches—and had held my wrists in such a position that by a law of leverage I could not have had my wrists tied closer together without breaking them, which the sailor boys were not powerful enough to do. Reducing that leverage, once the hamper was corded, contracting my chest and employing my teeth on the knot, my hands were almost instantly free. Drawing up my knees, another instant was all that was required to free my legs from my hips to my ankles. Having all my life practiced contortion, once free of the ropes in the hamper I divest myself of my coat, collar and tie.

Why do I use a hamper? Simply and solely because it is flexible. However tight the ropes that cord it may be drawn, this flexibility is such that it is possible for me to strain the lid and front sufficiently to permit me to project my arm, as in Picture No. 6. No matter where the knot of the cording may be, it is possible for me, by rocking the hamper, as in the present case, and pulling any one of the ropes, to bring the knot finally within the reach of my hand! Then I step out, as in Picture No. 7.

It took Mr. Houdini just one minute and twenty seconds to make this "escape." —EUTROK.]

# THE LAST FOUR PAGES: EDITED BY THE OFFICE DOG

## HOW I GET OUT OF A STRAIT-JACKET

REVEALED FOR THE FIRST TIME IN "CLOSE UP" PICTURES AND EXPLAINED

BY HARRY HOUDINI

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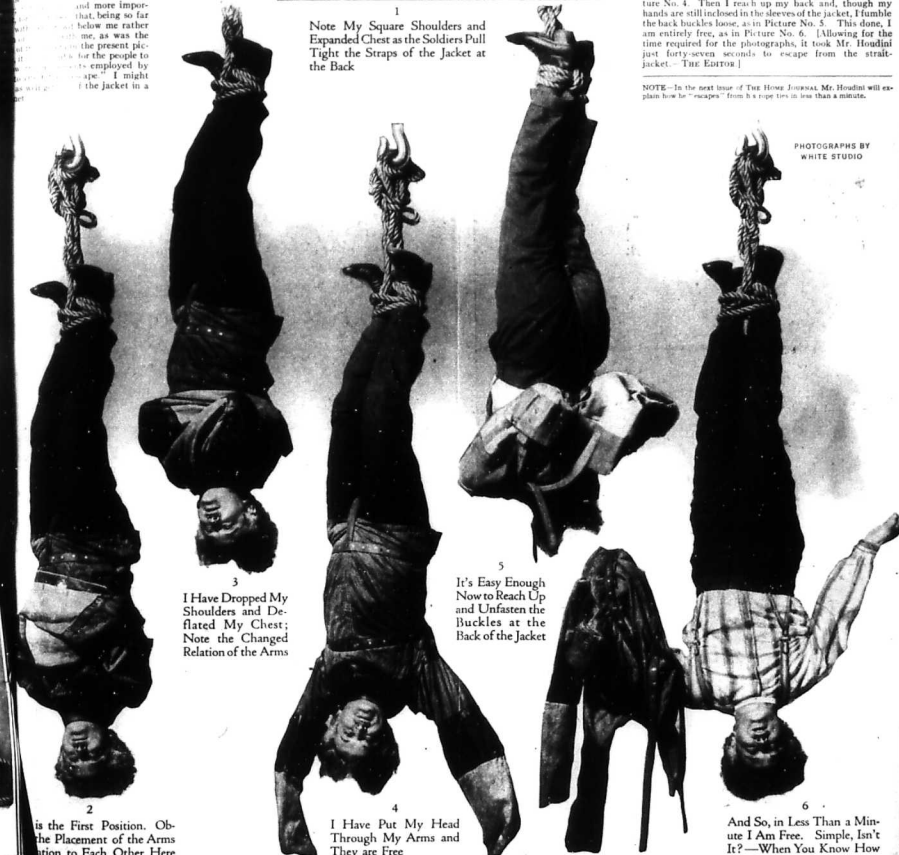
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It took Mr. Houdini just one minute and twenty seconds to make this "escape." —EUTROK.]



1. Note My Square Shoulders and Expanded Chest as the Soldiers Pull Tight the Straps of the Jacket at the Back



2. This is the First Position. Observe the Placement of the Arms in Relation to Each Other Here

3. I Have Dropped My Shoulders and Deflated My Chest; Note the Changed Relation of the Arms

4. It's Easy Enough Now to Reach Up and Unfasten the Buckles at the Back of the Jacket

5. I Have Put My Head Through My Arms and They are Free

6. And So, in Less Than a Minute I Am Free. Simple, Isn't It?—When You Know How

A strait jacket is made of canvas to which heavy smooth leather is riveted at such points as the wearer would naturally arrive to employ his teeth upon in order to tear the fabric. The jacket fits closely from the neck to the lower hips. The sleeves are longer than coat sleeves by several inches and are closed; the ends continuing on the one with a heavy strap, and on the other with a strap that finishes with a buckle.

The jacket buckles all the way down the back and another strap from the hem in front passes between the legs and is cased in a buckle in the hem of the garment at the back. When worn the arms are placed in a "folded" position and the straps extending from the closed sleeves are drawn tight and buckled at the back.

IN PICTURE No. 1 the soldier is pulling the strap at the back tight, and in this instance he certainly pulled it tight! In Picture No. 2 please note the positions of my folded arms in relation to each other. When the jacket was put on me and strapped I squared my shoulders and distended my chest and stomach. When I am "hanged" to a derelict at some great height I flex my shoulders, contract my chest and stomach, and a certain looseness of the straps results. At this point I employ a "sneak" which from boyhood I have been able to do at will and at ease. I dislocate both shoulders! Without the leverage afforded me by flexing with my hands I do precisely what the small boy does when he "skins the cat" on the trapeze in the backyard.

If you will compare the position of my arms in Picture No. 2 with their position in Picture No. 3, you may be able to trace the first movement. The last movement I do very quickly with a jerk of head, neck and dislocated shoulders. The result is a freedom of my arms, as in Picture No. 4. Then I reach up my head and, though my hands are still inclosed in the sleeves of the jacket, I fumble the back buckles loose, as in Picture No. 5. This done, I am entirely free, as in Picture No. 6. [Allowing for the time required for the photographs, it took Mr. Houdini just forty-seven seconds to escape from the strait-jacket. —THE EDITORS.]

NOTE.—In the next issue of The Ladies' Home Journal Mr. Houdini will explain how he "escapes" from a rope tie in less than a minute.

PHOTOGRAPHS BY WHITE STUDIO



# Houdini Talks Plainly About Spiritism

Have none of it, he says; get "some genuine religion"

EDWARD H. COTTON

HOUDINI, born April 6, 1874, in Appleton, Wisconsin, has been mystifying the public for a quarter of a century. He has made four journeys around the world, invariably attracting enormous audiences. He has repeatedly subjected himself to tests at the hands of physicians, the police, detectives, and prison wardens—in New York, London, Paris, Berlin, Vienna, and Petrograd. Not once has he failed to release himself from a prison cell, from chains and handcuffs, no matter how securely he has been confined or manacled. He releases himself from a strait-jacket in four minutes, which physicians declare is a feat never before accomplished. He has allowed himself to be enclosed in packing boxes, glass cases, willow hampers, iron cages, trunks, and paper bags; to be riveted into water boilers; to be locked in a United States mail pouch provided with a rotary lock furnished by the Government; to be shut up in burglar-proof safes. Each time he has escaped, leaving no trace of the method he employed.

He was once handcuffed and placed in a packing case, by a creditable committee of citizens. Two hundred pounds of iron were then chained to the box, and the box lowered to the bottom of New York Bay. Houdini escaped in two minutes. In the pedromie, he has had an act in which he caused a full-sized elephant to vanish completely. He calls that his largest mystery. His smallest is to swallow fifty needles and twenty yards of thread, permit surgeons to examine his mouth, and then produce the needles strung through their eyes along the thread. By special request of the physicians of Boston and vicinity, he gave an extra morning performance at Keith's Theatre in 1906, before 1,000 physicians and surgeons, at which time he did the thread-and-needle trick. Not one of them could discover his method.

Houdini has been called, and probably is, as great a self-liberator as ever lived. Numerous attempts have been made to explain his extraordinary feats. One says he has marvelous power of contracting and flexing his muscles; another, that he has a dual personality—can, in fact, make himself Dr. Jekyll or Mr. Hyde, at will; a third, that he has a familiar.

Houdini is an interesting man, because locked up in his brain is a power no one has yet been able to fathom, which enables him to perform astonishing feats of legerdemain. Even members of the magicians' fraternity admit themselves unable to explain his more difficult accomplishments.

Now that we have sketched his history and powers of necromancy, let us add that in this article we are interested in his achievements only as they lend assistance to our attempt to determine the truth or falseness of fast-multiplying assertions that the living can communicate with the dead. Since the war, interest in spiritualism or spiritism has vastly increased, due in

*May I make it plain that the magicians have not converted me to dis-believe all spiritistic phenomena! What they have done is to prove that much more fraud persists at séances than is generally understood, and that the effort to eliminate the false and save the true is more difficult than even science seems aware of. The people are inclined to put more faith in the actual demonstrations of the magicians than they do in the experiments and assertions of the scientists. Whichever way readers view this question, perceiving as it is important, what follows ought to help honest investigators.*

part to the multitudes of young men who passed over. Many people who formerly paid attention to the phenomena of spiritistic manifestation only to ridicule them, have commenced serious investigations. Societies for psychical research have sprung into being all over the world. Men and women of intellect and social standing regularly attend séances and profess themselves among the believers, if not among the prophets.

For a number of years, scientists of international repute have declared without reservation of any sort that spirit communication is not only possible, but is actually occurring in a variety of forms, and in the no distant future will affect the human mind as few discoveries have ever

done. In the face of this evidence, many who hesitated and wavered are being converted.

Lately, in the person of Houdini, this remarkable genius of mystification and self-liberation, another element has entered the field, the element of wizardry. It laughs at the solemn scientists who attend séances and announce ponderously their discoveries, and declares that they are dupes. Says Houdini, "An amateur magician would hardly condescend to use such tricks as are taken in the cabinet room, by such a scientist as Sir Oliver Lodge, as infallible evidence of the presence of the dead."

In brief, it is magic over against science; with magic likely to prove that the greatest scientists of them all have been making fools of themselves, unless they can meet, and that soon, tests proposed by the magicians. The contest is sure to be an exceedingly interesting one. As a matter of fact, too many mediums have been detected sooner or later having recourse to trickery. When subjected to proper tests, from the days of the famous Fox sisters who began to give spirit manifestations in 1848, through the times of the Davenport brothers, Daniel Dunglas Home, Ann O'Della Dism Debarrr, Dr. Slade, and Eusapia Palladino, tricks have been unearthed. Houdini himself, so he declares, made the latest exposure in the instance of the Boston medium, "Margery," who was well on her way to world fame. The case has been so widely described in the public prints that further elaboration is not necessary. When confronted with detection, the mediums declare that they only resort to physical means when the psychical fail.

Having made some investigation into the scientific aspect of spiritistic communication, and wishing to learn what the magicians had to say, I concluded that Houdini, master mystifier of them all, was the proper person to see. I met him in his dressing room in the theatre after he had talked for more than an hour to five hundred ministers. In that address, he had declared that mediums employed tricks in the séance room which had deluded scientists of world-wide reputation, but which would not deceive an amateur magicians.—He had also demonstrated with the cabinet, séance table, megaphone, bell, and tambourine, proving how he had detected what he called the "Margery fraud."

He was perfectly willing to talk, because, as he said, he wished to use every means to show people how the mediums were cajoling and tricking them. In other words, mourning fathers and mothers were allowing unscrupulous tricksters to make capital out of their woe and grief. The solace they received acted as a sedative, not a cure.

And here let it be affirmed that, however much he practices deception in his stage acts, in private his attitude is that

## Chips

O. W. WEBSTER

Preacher, beneath to me  
Some of the chips  
Hewn off to shape your theme  
Fit for your lips.  
Not the less sound the wood,  
Not less the grain is good,  
That from the desk you could  
Not use those chips.

Poet, repeat to me,  
From time to time,  
Thoughts which you cast aside,  
Lacking but rhyme.  
Hard is it to refuse  
Choice offerings of the muse,  
Which you would wish to use,  
Judging sublime.

Painter, describe to me,  
Though in tones faint,  
Beauty which you can see  
But cannot paint.  
Often you sketch in vain  
Shapes from your teeming brain:  
Fate dooms them to remain  
Memories faint.

Composer, play to me  
From a full heart  
Notes you can record  
Only in part.  
Only the All-Soul owns  
All those rich overtones:  
High joy-cries and deep moans,  
Which thrill your heart.

# TREMENDOUS SUCCESS OF HOUDINI

"Absolutely a Miracle."

Supt. MELVILLE,

SCOTLAND YARD

Detective Headquarters.



"Certainly an Astounding  
Mystery."

INSPECTOR ROBERTS,  
Bow Street  
Police Headquarters.

"A very smart Show,  
and certainly requires a  
bit of doing."

SERGT. BUSH,  
Chief Gaoler,  
Bow Street.



The King of Handcuffs.  
THE SENSATION OF LONDON.

## Notes on the "Spot" Victims

### by Houdini

Today I shall reveal to my readers the most sensational feature in my expose series against New York's fraudulent mediums—the "sucker" list of Mrs. Cecil Cook, a fake trumpet medium whose arrest I caused last July.

I wish to go on record here, as I do at each of my performances at the National Theater, in citing the fraudulent medium's profession as the director in the world.

#### Mrs. Cook Heads Profession

Mrs. Cecil Cook, in my estimation, heads her profession. Before she came to New York, several years ago, Mrs. Cook was owner of the W. T. Broad Memorial Center, a branch of that spiritualist organization she now conducts here. In association with Lloyd Kenyon Jones, her admirer, at that time, Mrs. Cook edited "Communication," a spiritualistic publication designed to boost the aims of fraudulent mediums of that section.

#### Owens \$30,000 Residence

Coming to New York, Mrs. Cook found the fake trumpet seance trade here so profitable that she soon became owner of a \$30,000 home at 41 West 48th St., bought a luxurious country estate and opened a fast-swell bank account.

After I caught

Mrs. Cook at her dark-room trickery in a trumpet seance one night last July and she was locked up, a friend bailed her out. Since then her trial has been postponed each time it came up, until her hearing now is set for January 19.

#### Continues Seances

Mrs. Cecil Cook has continued her fraudulent seances, even giving one of my own operatives a seance. Some time ago the author's mother of a friend of mine sought to market a book she had written. Carl Melase, editor of Immortality, a spiritualist magazine, whom I identified in my yesterday's article, recommended her to Mrs. Cecil Cook.

#### Asks 50 Per Cent. Commission

"I will give you my private list of clients for circularization if you'll give me \$1.50 on every \$3 book and \$2.50 on each \$5 book that you sell through my list," Mrs. Cook offered the woman.

While Mrs. Cook's proposition would have given my friend's mother a profit of about 85 cents on each volume after Mrs. Cook's exorbitant "cut" had been deducted, the woman accepted this medium's offer and was given 3,500 names of Mrs. Cook's "sucker" list.

#### Houdini Gets List

Since that time this amazing list of dupes' names, through no fault of my friend, was mailed by her and came into my possession. Incidentally, this is the first time I have ever owned what fraudulent mediums covet as their "plus book," the tabulated data against glibulous clients and prospects, without which they cannot work effectively.

Mrs. Cook's list, before me as I write, bears the names of persons in every state in the Union. About 2,000 of these persons are located in New York, Jersey and Pennsylvania. The others are scattered from Florida to Maine, from southern California to far Alaska.

In the card filing system, sorted alphabetically by the businesses

The local list is headed by the name of Mrs. E. M. Haldeman, pastor of the First Baptist Church, 17th Street and Broadway; Anna Abbott, Rome Rambles Cottage, Huntington, L. I.; Capt. J. H. Dams of the Cunard Line; William R. Davidson, 247 5th Ave.; Mrs. F. H. Foster, Richmond Hill, L. I.; Mrs. Reginald De Koven, 1035 Park Ave.

#### Widow of the Noted Composer

Mrs. De Koven is the widow of the famed composer of the opera "Robin Hood" and author of "Oh, Promise Me." She is one of New York's best known devotees of spiritualism, and has spent huge sums trying to communicate with her dead mate in the world beyond.

A group of medical men on Mrs. Cook's roster of dupes includes the names of Dr. A. B. Jamison, 43 West 49th St.; Dr. and Mrs. C. W. Hall, 12 West 52d St., and Dr. J. H. Hartman, 340 East Tremont St., Brooklyn.

Limited space for this article prevents the printing of more names. The list, however, includes persons well known in their localities, but only in New York and Jersey but in Union.

From a man's household I learned that they, when Mrs. Cook on Fortune, to week.

Read tomorrow another sensational fraudulent med

## B. S. MOSS' BROADWAY THEATRE



BROADWAY  
AT 410 STREET

FROM THE WILD AND WOOLLY.



THREE WIZARDS IN THE WEST



171-72

Today I shall reveal to my readers the most sensational feature in my expose series against New York's fraudulent mediums—the "nucker" list of Mrs. Cecil Cook, a fake trumpet medium whose arrest I caused last July.

I want to go on record here, as I do at each of my performances at the National Theater, in citing the fraudulent medium's profession as the dirtiest in the world.

Mrs. Cecil Cook, in my estimation, heads her profession.

Before she came to New York, several years ago, Mrs. Cook was member of the W. T. Read Memorial Center, a branch of that spiritualist organization she now conducts here. In association with Lloyd Kenyon Jones, her adviser, at that time, Mrs. Cook edited "Communication," a spiritualistic publication designed to boost the aims of fraudulent mediums of that section.

Owning \$200,000 Residence  
Coming to New York, Mrs. Cook found the fake trumpet seance trade here so profitable that she soon became owner of a \$100,000 home at 41 West 85th St., bought a large lease on country estate and opened a "fast-swalling" bank account.

After I caught Mrs. Cook at her trickery in a dark-room trumpet seance one night last July and she was locked up, a friend bailed her out. Since then her trial has been postponed each time it came up, until her hearing now is set for January 19.

Continues Seances  
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Asks 50 Per Cent. Commission  
"I will give you my private list of clients for circularization if you'll give me \$1.50 on every \$2 book and \$2.50 on each \$5 book that you sell through my list," Mrs. Cook offered the woman.

While Mrs. Cook's proposition would have given my friend's mother a profit of about 85 cents on each volume after Mrs. Cook's exorbitant "cut" had been deducted, the woman accepted this medium's offer and was given 2,603 names of Mrs. Cook's "nucker" list.

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Mrs. Cook's list, before me as I write, bears the names of persons in every state in the Union. About 2,000 of these persons are located in New York, Jersey and Pennsylvania.

In the card filing system, sorted alphabetically by the last names,

Charles A. Greenough, 1000 17th St.; Mrs. J. B. Alderman, pastor of the First Baptist Church, 15th Street and Broadway; Anna Abner, Rose Hamilton College, Washington, D. C.; Capt. L. B. Darnall of the Cunard Line; William M. Davidson, 247 5th Ave.; Mrs. F. H. Foster, Richmond Hill, L. I.; Mrs. Reginald De Koven, 1625 Park Ave.

Widow of the Noted Composer  
Mrs. De Koven is the widow of the famed composer of the opera "Robin Hood" and author of "Oh, Promise Me." She is one of New York's best known daytoons of spiritualism, and has spent huge sums trying to communicate with her dead mate in the world beyond.

A group of medical men on Mrs. Cook's seance at Dupas Institution the names of Dr. A. B. Jamison, 42 West 49th St.; Dr. and Mrs. C. W. Reed, 13 West 52d St., and Dr. J. H. Hartman, 345 East Tremont St., Brooklyn.

Limited space for this article prevents the printing of more names. The list, however, includes persons well known in their localities, but only in New York and Jersey but in some states to the Union.

From a man's household I learned that they, when Mrs. Cook on "fortune" last week.

Read tomorrow another sensational fraudulent medium.

B. S. MOSS' BROADWAY THEATRE

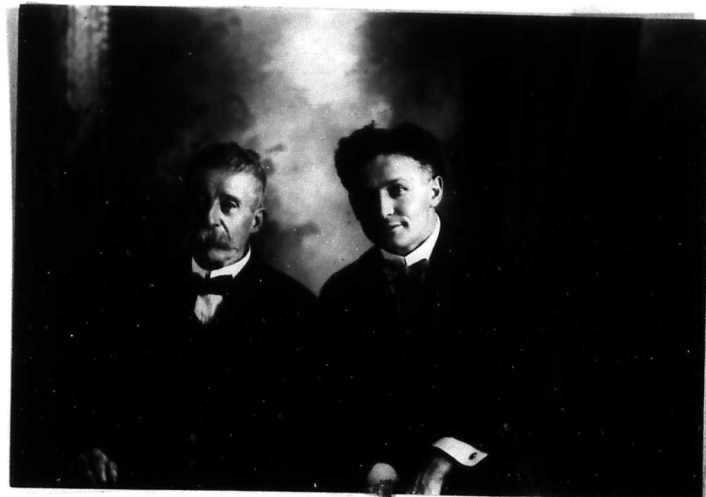
BROADWAY  
AT 41st STREET

FROM THE WILD AND WOOLLY.



THREE WIZARDS IN THE WEST.

Here they are, looking right at you. Dean Kellar, Wizard of Wizards, Irvin W. Willet, Wizard of the Camera, who directed "The Grim Game," as well as many other notable pictures, and Houdini, Wizard of Escape (for other titles see new Standard Dictionary, just off the press). This picture was taken while Dean Kellar was visiting the studio during the picturization of the great story which has created such a sensation among those who follow the films.





# Notices

*g. Houdini*

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**Mrs. Cecil Cook's Profession**  
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From 220,000 Residences

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She is one of New York's best known devotees of spiritualism, and has spent four years trying to communicate with her dead taste in the world beyond.

A group of mediums took on the name of Dr. A. B. Jamison, 15 West 12th St., and Mrs. E. B. Jamison, 12 West 12th St., and Dr. J. H. Hartman, 348 East Tremont St., Brooklyn.

Limited space for this article prevents the printing of more names. The list, however, includes persons well known in their localities, not only in New York and

but in places close to the

## B. S. BROADWAY MOSS' BROADWAY AT 41st STREET

DIRECTION OF JOS. L. FLUNKETT

Continuous Noon to 11 P. M.

LEON LANGFELD, Manager

theatre, under normal conditions, with every seat occupied can be emptied in less than three minutes. Look around now, choose the nearest exit to your seat, and in case of disturbance of any kind, to avoid the danger of panic, WALK, (do not run) to that exit.

### PRICES

MATINEE		EVENING	
ORCHESTRA	35c.	ORCHESTRA	60c.
BALCONY	25c.	BALCONY	35c.
2nd BALCONY	15c.	2nd BALCONY	25c.
BOXES & LOGES	60c.	BOXES & LOGES	\$1.00

Price inside Gov't War Tax

Reserve prices prevail on Saturday, Sunday and Holidays.

### PROGRAM

#### a. OVERTURE

BROADWAY SYMPHONY ORCHESTRA

Conductor—CHARLES EGGET

NOTE: The above composition will be rendered at the performances starting at 2, 4, 7:25, and 9:25 P. M.

#### b. BROADWAY TOPICAL REVIEW

Current Events of the World in Pictures

#### c. EDUCATIONAL

#### d. VOCAL

NOTE: Soloist will appear at the performances starting at 2, 7:25 and 9:25 P. M.

#### e.

JESSIE L. LASKY

PRESENTS

## HOUDINI

IN

### "THE GRIM GAME"

By Arthur B. Reeve and John W. Gray

Directed by Irvin Willat

A PARAMOUNT-ARTCRAFT PICTURE

#### THE CAST

Harvey Hanford	HARRY HOUDINI
Cameron	Thos. Jefferson
Mary Cameron	Ann Forrest
Clifton Allison	Augustus Phillips
Richard Raver	Tully Marshall
Dr. Harvey Tyson	Arthur Hoyt
Ethel	Mac Busch
Police Reporter	Ed. Martin

#### f. HOUDINI IN PERSON

NOTE: Mr. Houdini will appear at performances starting at 2, 7:25 P. M.

#### g. COMEDY

Program subject to change at discretion of management.

The management will not be responsible for belongings of patrons unless left in check room.

No fees of any kind are permitted in this theatre. Patrons are respectfully requested not to disregard this rule, as it is the desire of the management that all be treated alike, and this becomes an impossibility when fees are given for courtesies extended by employees.

FROM THE WILD AND WOOLLY.



THREE WIZARDS IN THE WEST.

Here they are, looking right at you. Dean Kellar, Wizard of Wizards, Irvin W. Willet, Wizard of the Camera, who directed "The Grim Game," as well as many other notable pictures, and Houdini, Wizard of Escape (for other titles see new Standard Dictionary, just off the press). This picture was taken while Dean Kellar was visiting the studio during the picturization of the great story which has created such a sensation among those who follow the film.



**MANAGER'S MEMO.****PHOTOGRAPH  
AND PRESS  
BUREAU (Inc.)**PALACE THEATRE BLDG.  
1884 Broadway

DATE 12/9/16

NAME HOUDINI

No. Persons 6 men

Dressing Rooms 2 or 3 on stage  
floor

The following information has been carefully compiled, with a desire to make it so complete and authentic that local managers may require little other advice. However, should any artist booked supply you direct with more complete or more recent information it is not intended that this should be followed in its entirety.

## SCENE, LIGHT AND PROPERTY PLOT

Time of act — 25 to 30 Minutes — Full Stage

## BILLING

Billing attached

## PROGRAM COPY

Program attached

## PRESS INFORMATION AND DESCRIPTION

## NOTE:

There is no act in vaudeville that lends itself so well to extensive publicity as Houdini. He is a most energetic worker, full of ideas and more than willing to give all his time to working stunts. His challenges are sure-money getters and he will be sure to work them.

Houdini is doing a new act this season with his "Chinese Torture Cell" as the feature. The aeroplane picture shows him winning a prize in Australia. The others are self-explanatory and are good for advance specials.

12/9/15

## BILLING:

Known All Over the Universe as the Elusive American

HOUDINI

The Justly World-Famous Self-Liberator!  
Presenting the Greatest Performance of His Strenuous Career, Liberating Himself After Being Locked in A WATER TORTURE CELL, (Houdini's Own Invention) whilst standing on His Head, His Ankles Clamped and Locked in The Centre of the Massive Cover. A Feat Which Borders on the Supernatural.

\$1000.00 - Houdini offers this sum to any one proving that it is possible to obtain air in the up-side-down position in which he releases himself from this WATER FILLED TORTURE CELL.

Also Introducing The Masterpiece of the Yogies  
The East Indian Needle Trick.

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Known All Over the Universe as the Elusive American

HOUDINI

The Justly World Famous Self-Liberator!

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CHINESE WATER TORTURE CELL

(Houdini's Own Invention) whilst standing on his head, his ankles clamped and locked in the centre of the massive cover.

ONE THOUSAND DOLLARS REWARD.

to any one proving that it is possible to obtain air in the up-side-down position in which he releases himself from the Water Filled Torture Cell.

Also Introducing the Masterpiece of the Yogies  
The East Indian Needle Trick.

N. B. Houdini is open to accept any rational challenge, but stipulates, if accepted, twenty four hours notice must be given so that any special test can be properly advertised.

12/5/16

HOUDINI:

THE STROWBRIDGE LITHOGRAPH COMPANY - 106 W. Canal  
STREET, CINCINNATI, OHIO. has the following

HOUDINI PRINTING:

two different kinds of three sheets

two kinds of eight sheets

Two kinds of twelve sheets.

and the EMPIRE PRINT, FRANKLIN SQUARE, NEW YORK CITY, has a  
SPECIAL HERALD.



## Houdini's

### SCENE AND PROP. LIST

Open and close in full stage. (Palace.)

Time of act—About 25 minutes.

As I leave stage soaking wet in bathing suit, require two dressing rooms nearest stage (6 in company). Couch in dressing room.

Require a small trap in center of stage, not less than 8 inches square (8x8 inches) two feet in rear of front cloth.

Must have use of Fire Hose to reach from side of stage, about 3 feet past center of stage. Hose is used in view of audience.

Please see to it that the water in Hose is run off. It must be clear, so that audience can see through same.

100 gallons of Boiling water (must be boiling).

We carry four brass tubs to hold this water, which must be filled ready on stage before each performance.

Prepare a chute, or get-away, for 250 gallons of water, from the small 8x8-inch trap to most convenient spot underneath stage. The outlet in our Water Cloth is 6 inches in Diameter.

Our Water Carpet must be flied after each show back of stage, for which we require a strong batten.

Two small occasional tables (gold if possible, and 4 gold chairs) and 18 Bent-wood Chairs.

A run or stair case, so that committee from audience can come over footlights onto stage.

A small, clean looking (mahogany colored if possible) step ladder about 3 feet 6 inches high.

Two 20 feet and two 16 feet lengths of Lumber 4 inches by 2 inches (4x2 inches), or battens would do, which must be 4 inches wide.

PLEASE DO NOT PURCHASE ANYTHING AT MY EXPENSE



HOUDINI.

SPECIALS.

HOUDINI, the Arch Mystifier, is with us the coming week, and the name alone suggests some of the Tricks this wonderful, resourceful mystifier has already presented.

He has just returned from a trip around the world, and in Australia he was the first successful aviator, and with his Voisin-bi-plane, he managed to win all the prizes.

A daring man, a skillful, careful entertainer, never having met with defeat, he is open to accept any Challenge during his engagement at the.....the coming week, that will interest the General Public.

When not accepting Challenges, during his regulation performance, he will introduce his original invention "The Chinese Water Torture Cell."

- - - - -

For a star attraction we have HOUDINI, who has been a star attraction all over the world, having just now completed another circle over the known world.

During the coming week he will introduce many new feats, and in the world of mystery he is acknowledged by his confreres, as the most prolific mystifier of the present decade.

He terms himself an "escapeologist" and as there is no law for coining words or names, we believe that he has rightly earned for himself the name in question.

Who will, during the week, secure him, so that an escape will be impossible.

Let us hope he will receive some interesting Challenge, and that our local Carpenters, Locksmiths and other craftsmen, will construct something from which Houdini cannot extricate himself.

- - - - -

HOUDINI - The name conjures up Jails, Prisons, Handcuffs, Bolts and Bars, for he is the creator of that branch of work. He is the Star Attraction for the coming week, and outside of his original, as well as self-constructed 'torture cell' from which he escapes after being locked in and the can filled to the brim with water, making it apparently a miracle of mystery, - he promises to introduce new features during the week.

Houdini is open to accept any Challenge that will interest the general Public and any one desiring to challenge him, will do well by writing to him, making mention of the form of Challenge proposed.

Without a question of a doubt, he is the most prolific artist in the world of mystery of the present age.

- - - - -

HOUDINI

SPECIAL.

FOOTLIGHT FLASHES.

(HOUDINI)

Oh wizard of handcuffs, of bolts, bar and cell,

How he glides from thy clutches nobody can tell;

But he flits from thy bonds like a bird through the air,

Leaving naught but his fetters and wonderment there.

With steel chains you may bind him and shackle him fast

But he's vanished and gone ere a moment has passed;

There is nothing can hold him - the marvelous elf -

Houdini, the mystery, to all but himself.

Straight jackets in which desperate maniacs pined,

The murderer's cell that held death doomed confined,

The handcuffs and shackles, locking fast arm and limb,

Are but mockeries as fetters and useless on him.

From strong box or steel boiler, where rivet and nail,

Have been driven in vain to make for him a jail,

From every contrivance of bondage and pain,

He escapes without effort and smiles in disdain.

J.E.H.

- - - - -

Houdini, the man of mystery, who is now appearing.....is certainly a peculiar species of a human being. From all accounts, the energy, the work and the feats of this man will, some time in the near future, be the finish of this now wonderful and famous performer.

The restless striving to do something better than another human being has brought him to the highest pinnacle of fame, has earned for him princely salaries and, when one considers the risks he has taken, no one can begrudge him the prime minister's salary which he is earning.

To show the restless craving of this man for excelling in things where it is impossible to be of any value to him in any way or form or incident regarding this man is well worth relating. He was returning from Australia and the steamer, after leaving Brisbane, touched Suva, on the Fiji Islands, a place infested with the most voracious man-catching sharks known in the world's history. It is stated that they will not touch a black man and, perhaps, that is why the Fiji Islanders stand in no fear of being devoured by the sharks, and whenever a shark enters the harbor, it is one of the sights of the country, same as it is in Colombo or Port Said. They dive for coins that the passengers throw overboard. One big fellow seemed to be a most wonderful diver and would always come up with the coin in his mouth, pretending to the average spectator that he had caught the coin in his mouth.

Houdini being an observed spectator, claimed that the man caught the coins in his hand, that is, picked the coin in the water with his hand, and placed it in his mouth. This was disputed. Houdini offered to wager that if the man's hands were tied behind his back, which would not impede him in making his dive, that he could not catch the coin in his mouth, and Houdini agreed that he would allow himself to be handcuffed, with his hands behind his back, and that he would come up with the coin in his mouth.

An interpreter was called and the black agreed to undergo the test. The dive was to be made off the steamer, the "Manuka" and Capt. Phillips warned Houdini that he stood in grave danger of the sharks. Undaunted, Houdini went below, donned a bathing suit, had a pair of

(Continued.)

regulation handcuffs locked behind his back; the black had his hands tied behind him with a cord - he refused to have the hand-cuffs placed on him, as he said they were too heavy - two coins were thrown overboard, two splashes were simultaneously heard.

Quick as a tiger's spring the Fiji Islander, with his sleek, glossy body, hurled himself through the air and was beneath the surface of the water even while Houdini was perched for his spring. But the jumps were so quickly made, one after the other, that unless you saw the men as they entered the water, you would have thought that it was one prolonged splash. Thirty seconds passed, neither one of the two men appeared. One minute passed and the black head of the Fiji Islander came up, almost livid for want of air. Fifteen seconds passed by and, feet first, up came Houdini.

The Fiji Islander did not have his coin, and it seems that Houdini had gathered both of them and had them in his mouth. He was drawn up with exciting hurry for the line of the sharks were seen moving about with rapidity and, being hauled on deck, Houdini was declared to have won the wager.

The black's hands were released, were out apart, the handcuffs were unlocked from Houdini's wrists and, instead of keeping the money Houdini made it a present to the black.

In a private interview, on being asked how he defeated the black. Houdini said with a good-natured smile "You can pick up a coin in a glass tank with your hands tied behind your back, because you can use your mouth, teeth and tongue to manipulate the coin, but when you are in an ocean and the coin is falling downwards, it is almost next to impossible to catch a coin and bring it up in your mouth".

"You ask me how I did it? I will let you in the secret - I did not do it at all. When I was under the water I released one of my hands which gave me the use of both of them; I caught my coin and I noticed that the black was unable to get his coin. Times after him until he had given up trying to get it, and we had gone down to such a distance that my ears rang, my head was splitting, and all I could see that that white shining piece of money - it was an English two-shilling piece. Eventually I grabbed the coin, put it in my mouth and came up. As I came up, I happened to think of my hands being free and as I could

not stop myself with the force I had sent myself up with my hands, I turned around and came up feet first, and this allowed me to put my hands behind my back and the regulation handcuff, as you know, being a snap lock, I locked my hands together and to all intents and purposed my hands were locked during the entire feat. That is why I gave the Fiji Islander the entire amount at stake.

"Was I afraid of the sharks?"

"Yes and No. Being able to see under water, I kept a sharp lookout, and as soon as I would have seen anything that looked like a shark, I would have done a record swim to the boat, if I had failed, well I am a fatalist."

"No, I would not care to do it again; it was not for the money; it was simply to show that I was as good a swimmer as one of those Fiji Islanders."

-----



# THE GRAND

CHURCHGATE, BOLTON.

Proprietors..... THE BOLTON THEATRE AND ENTERTAINMENTS COMPANY, LIMITED  
Managing Director..... Mr. J. F. ELLISTON  
Acting Manager..... Mr. H. KERVON

Registered Telegraphic Address:  
"ELLISTON, BOLTON"

O.L.T.D.

STORIA VARIETIES.

## FINAL RETURN.

Date *31<sup>st</sup> December* 190*4*

Company *Storchini*

### EARLY DOOR:

Centre Circle	...	...	...	@					
3 Stalls	...	...	48.91	@	2/		6		
32 Side Circle and Promenade	...	...	59.04	@	1/6	2	8		
74 Pit	...	...	34.44	@	1/	3	12		
24 Gallery	...	...	39.49	@	6		13	6	

### ORDINARY DOOR:

4 Circle (Centre)	...	...	50.05	@	2/		8		
22 Stalls	...	...	23.49	@	1/6	1	13		
148 Circle (Side) and Promenade	...	...	34.44	@	1/	8	18		
419 Pit	...	...	42.41	@	6	10	9	6	
158 Gallery	...	...	48.95	@	4	2	12	8	

### HALF-PRICE:

3 Circle (Centre)	...	...	16.6	@	1/		3		
14 Stalls	...	...	28.3	@	9		10	6	
82 Circle (Side) and Promenade	...	...	21.0.9	@	6	2	1		
101 Pit	...	...	9.20	@	3	1	5	3	
48 Gallery	...	...	9.1	@	2		13		

### TRANSFERS:

4 Gallery to Pit	3.0.6.10.12.3	40.05	@	-			1	8	
4 Pit to Promenade	...	60.51	@	6			3	6	
10 Promenade to Circle	...	9.2	@	1/			10		
10 Promenade to Stalls	...	4.4.46	@	6			8		

### BOOKING:

3 Circle (Centre)	@	2/6				36	16	4	
Stalls	@		4/6				4	6	

### BARS:

New Circle Bar (5)	...								
Old Circle Bar (3)	...								
New Pit Bar (6)	...								
Old Pit Bar (4)	...								
Cake Account	...								

### PROGRAMMES:

Pit	...								
Circle	...								
Gallery	...								

Weather *Fine*

Opposition *Fair Open. Adak. Kew. Lucins*

Signed *J. F. Elliston*

December. 1904

£ s d.  
100: 8: 0.

82: 1: 2.

34: 13: 0.

36: 15: 4.

28: 8: 6.

44: 1: 1

34: 4: 1

16: 11: 2

£ 34 11 1

# THE GRAND

CHURCHGATE, BOLTON.

Proprietors..... THE BOLTON THEATRE AND ENTERTAINMENTS COMPANY, LIMITED  
Managing Director..... Mr. J. F. ELLISTON  
Acting Manager..... Mr. H. KENYON

Registered Telegraphic Address:  
ELLISTON, BOLTON

## FINAL RETURN.

Date / 30<sup>th</sup> December 1904  
Company Houdini  
22-615  
198-120  
221 65

### EARLY DOOR:

Centre Circle	...	...	@			
Stalls	...	...	@			
11 Side Circle and Promenade	58	4.5	@	1/6	16	6
12 Pit	...	...	@	1/6	12	
18 Gallery	...	...	@	1/6	12	

### ORDINARY DOOR:

16 Circle (Centre)	...	...	@	2/1	1	12
26 Stalls	...	...	@	1/6	1	19
161 Circle (Side) and Promenade	32	99	@	1/6	8	1
596 Pit	...	...	@	1/6	14	18
259 Gallery	...	...	@	1/6	4	6

### HALF-PRICE:

30 Circle (Centre)	...	...	@	1/1	1	10
64 Stalls	...	...	@	1/6	3	2
140 Circle (Side) and Promenade	20	24	@	1/6	10	8
244 Pit	...	...	@	1/6	3	9
249 Gallery	...	...	@	1/6	2	6

### TRANSFERS:

Gallery to Pit	...	...	@	1/6	4	6
8 Pit to Promenade	...	...	@	1/6	4	6
5 Promenade to Circle	...	...	@	1/6	4	6
9 Promenade to Stalls	...	...	@	1/6	4	6

### BOOKING:

4 Circle (Centre)	@	46	10	£46	11	1
Stalls	@	46	10	£46	11	1

### BARS:

New Circle Bar (5)	...					
Old Circle Bar (3)	...					
New Pit Bar (6)	...					
Old Pit Bar (4)	...					
Cake Account	...					

### PROGRAMMES:

Pit	...					
Circle	...					
Gallery	...					

Weather

Opposition

Signed

*John J. F. Elliston*

£44 1 1

198-12

365-112  
374-1  
331-7.1

STORIA VARIETIES.

December, 1904

£ s d.  
100: 8: 0.

82: 1: 2.

34: 13: 0.

36: 15: 4.

28: 8: 6.

44: 1: 1

34: 4: 1

36: 11: 2

# THE GRAND

CHURCHGATE, BOLTON.

Proprietors..... THE BOLTON THEATRE AND ENTERTAINMENTS COMPANY, LIMITED  
Managing Director..... MR. J. F. ELLISTON  
Acting Manager..... MR. H. KENYON

## FINAL RETURN.

Date 29<sup>th</sup> December 1904

Company Houdini

### EARLY DOOR:

Centre Circle	...	...	...	@				
Stalls	...	...	...	@				
<u>2</u> Side Circle and Promenade	...	...	...	@	1/6		3	
<u>6</u> Pit	...	...	...	@	1/6		6	
<u>3</u> Gallery	...	...	...	@	1/6		1	6

### ORDINARY DOOR:

<u>18</u> Circle (Centre)	...	...	...	@	2/1	1	16	
<u>6</u> Stalls	...	...	...	@	1/6		9	
<u>131</u> Circle (Side) and Promenade	...	...	...	@	1/6	6	11	
<u>344</u> Pit	...	...	...	@	1/6	8	12	
<u>126</u> Gallery	...	...	...	@	1/4	2	2	

### HALF-PRICE:

<u>34</u> Circle (Centre)	...	...	...	@	1/6	1	4	
<u>18</u> Stalls	...	...	...	@	1/6		13	6
<u>128</u> Circle (Side) and Promenade	...	...	...	@	1/6	3	4	
<u>182</u> Pit	...	...	...	@	1/3	2	5	6
<u>45</u> Gallery	...	...	...	@	1/2		12	6

### TRANSFERS:

Gallery to Pit	...	...	...	@				
<u>2</u> Pit to Promenade	...	...	...	@	6		1	
Promenade to Circle	...	...	...	@				
<u>5</u> Promenade to Stalls	...	...	...	@	6		2	6

### BOOKING:

<u>2</u> Circle (Centre)	@	2/6				28	3	6
Stalls	@		5				5	

### BARS:

New Circle Bar (5)	...							
Old Circle Bar (3)	...							
New Pit Bar (6)	...							
Old Pit Bar (4)	...							
Cake Account	...							

### PROGRAMMES:

Pit	...	...	...					
Circle	...	...	...					
Gallery	...	...	...					

Weather Fine

Opposition

Signed

*J. F. Elliston*

£ 28 8 6



# THE GRAND

CHURCHGATE, BOLTON.

Proprietors..... THE BOLTON THEATRE AND ENTERTAINMENTS COMPANY, LIMITED  
Managing Director..... Mr. J. F. ELLISTON  
Acting Manager..... MR. H. KENYON

## FINAL RETURN.

Date 28<sup>th</sup> December 1904

Company Houdini

### EARLY DOOR:

Centre Circle	...	...	@				
Stalls	...	...	@				
<u>4</u> Side Circle and Promenade	58	62	@	1/6		6	
<u>12</u> Pit	30	34	@	1/6		12	
<u>1</u> Gallery	39	31	@	6			6

### ORDINARY DOOR:

<u>22</u> Circle (Centre)	50	24	@	2/6	2	4	
<u>21</u> Stalls	22	25	@	1/6	1	11	6
<u>19</u> Circle (Side) and Promenade	30	04	@	1/6	9	11	
<u>44</u> Pit	30	12	@	6	11	14	
<u>18</u> Gallery	43	52	@	4	3	0	4

### HALF-PRICE:

<u>12</u> Circle (Centre)	10	9	@	1/6		12	
<u>24</u> Stalls	18	4	@	9/6		18	
<u>11</u> Circle (Side) and Promenade	14	59	@	6	2	14	
<u>14</u> Pit	3	60	@	3	2	3	
<u>40</u> Gallery	16	59	@	2		10	

### TRANSFERS:

Gallery to Pit	...	...	@				
<u>7</u> Pit to Promenade	60	34	@	6		3	6
<u>1</u> Promenade to Circle	44		@	1/6		1	
<u>14</u> Promenade to Stalls	42	16	@	6		8	6

### BOOKING:

<u>2 Circle</u> <u>Booking</u>	Circle (Centre)	@				36	15	4
	Stalls	@						

### BARS:

New Circle Bar (5)	...				
Old Circle Bar (3)	...				
New Pit Bar (6)	...				
Old Pit Bar (4)	...				
Cake Account	...				

### PROGRAMMES:

Pit	...				
Circle	...				
Gallery	...				

Weather Ref

Opposition Ada Houdini & Company's

Signed Mr J. F. Elliston

£ 36 15 4

# THE GRAND

CHURCHGATE, BOLTON.

Proprietors..... THE BOLTON THEATRE AND ENTERTAINMENTS COMPANY, LIMITED  
 Managing Director..... Mr. J. F. ELLISTON  
 Acting Manager..... MR. H. KENYON

## FINAL RETURN.

Date 27<sup>th</sup> December 1904

Company Houdini

### EARLY DOOR:

Centre Circle	...	...	...	@				
Stalls	...	...	...	@				
20 Side Circle and Promenade	585.8	...	...	@	1/6	1	10	
4 Pit	304.5	...	...	@	4		4	
1 Gallery	392.0	...	...	@	6			6

### ORDINARY DOOR:

15 Circle (Centre)	500.5	...	...	@	2/1	1	10	
30 Stalls	224.4	...	...	@	1/6	2	5	
141 Circle (Side) and Promenade	281.6	...	...	@	1/1	4	1	
436 Pit	253.8	...	...	@	1/6	10	18	
142 Gallery	413.1	...	...	@	4	2	4	4

### HALF-PRICE:

30 Circle (Centre)	94	...	...	@	1/1	1	10	
14 Stalls	14.3	...	...	@	1/6	1	10	
124 Circle (Side) and Promenade	164.6	...	...	@	1/6	3	12	9/6
184 Pit	18.8	...	...	@	3	2	6	9/6
100 Gallery	15.99	...	...	@	2		16	8

### TRANSFERS:

Gallery to Pit	...	...	...	@				
4 Pit to Promenade	402.4	...	...	@	6		2	
2 Promenade to Circle	4.6	...	...	@	1/1		2	
4 Promenade to Stalls	419.9	...	...	@	6		3	6

### BOOKING:

Circle (Centre)	@							
Stalls	@							

### BARS:

New Circle Bar (5)	...							
Old Circle Bar (3)	...							
New Pit Bar (6)	...							
Old Pit Bar (4)	...							
Cake Account	...							

### PROGRAMMES:

Pit	...							
Circle	...							
Gallery	...							

Weather Fine

Opposition Ada Reeves. Champs

Signed

*J. F. Elliston*

£34 13

# THE GRAND

CHURCHGATE, BOLTON.

Proprietors ..... THE BOLTON THEATRE AND ENTERTAINMENTS COMPANY, LIMITED  
 Managing Director ..... Mr. J. F. ELLISTON  
 Acting Manager ..... Mrs. H. KENYON

## FINAL RETURN.

Date 26<sup>th</sup> December 1904

Company Houdini

### EARLY DOOR:

Centre Circle	...	...	@				
22 Stalls	...	488.8	@	2/-	2	4	
98 Side Circle and Promenade	...	583.8	@	1/6	4	4	
140 Pit	...	304.1	@	1/6	4	4	
49 Gallery	...	392.9	@	6	1	4	6

### ORDINARY DOOR:

25 Circle (Centre)	...	499.0	@	2/-	2	10	
71 Stalls	...	224.4	@	1/6	5	6	6
405 Circle (Side) and Promenade	...	264.5	@	1/6	20	5	6
464 Pit	...	210.2	@	6	19	3	6
384 Gallery	...	403.9	@	4	6	9	

### HALF-PRICE:

1 Circle (Centre)	...	6.4	@	1/-		1	
Stalls	...	...	@				
91 Circle (Side) and Promenade	...	13.19	@	6	2	8	6
62 Pit	...	20.01	@	3		15	6
49 Gallery	...	14.99	@	2		13	2

### TRANSFERS:

Gallery to Pit	...	...	@				
15 Pit to Promenade	...	60.23	@	6		4	6
55 Promenade to Circle	...	4.4	@	1/6	2	15	
132 Promenade to Stalls	...	41.2	@	6	3	6	

### BOOKING:

2 Circle (Centre)	@	4/6	5	81	16	2	
Stalls	@				5		

### BARS:

New Circle Bar (5)	...						
Old Circle Bar (3)	...						
New Pit Bar (6)	...						
Old Pit Bar (4)	...						
Cake Account	...						

### PROGRAMMES:

Pit	...						
Circle	...						
Gallery	...						

Weather Sm. C.

Opposition Ada Hov. Champ's Circus

Signed J. F. Elliston

£82 1 2

£82 1 2



# THE GRAND

CHURCHGATE, BOLTON.

Proprietors..... THE BOLTON THEATRE AND ENTERTAINMENTS COMPANY, LIMITED  
 Managing Director..... Mr. J. F. ELLISTON  
 Acting Manager..... Mr. H. KENYON

## FINAL RETURN.

Date *26<sup>th</sup> December* 190*14*

Company *Academi*

### EARLY DOOR:

Centre Circle	...	...	@				
<i>2</i> Stalls	...	<i>48.60</i>	@	<i>2/</i>		<i>6</i>	
<i>121</i> Side Circle and Promenade	...	<i>54.40</i>	@	<i>1/6</i>	<i>9</i>	<i>1</i>	<i>6</i>
<i>210</i> Pit	...	<i>240.1</i>	@	<i>1/</i>	<i>10</i>	<i>16</i>	
<i>45</i> Gallery	...	<i>388.0</i>	@	<i>6</i>	<i>1</i>	<i>2</i>	<i>6</i>

### ORDINARY DOOR:

<i>29</i> Circle (Centre)	...	<i>4.965</i>	@	<i>2/</i>	<i>2</i>	<i>18</i>	
<i>54</i> Stalls	...	<i>21.43</i>	@	<i>1/6</i>	<i>4</i>	<i>5</i>	<i>6</i>
<i>624</i> Circle (Side) and Promenade	...	<i>22.40</i>	@	<i>1/</i>	<i>31</i>	<i>14</i>	
<i>822</i> Pit	...	<i>122.5</i>	@	<i>6</i>	<i>20</i>	<i>16</i>	
<i>642</i> Gallery	...	<i>364.2</i>	@	<i>14</i>	<i>10</i>	<i>14</i>	

### HALF-PRICE:

Circle (Centre)	...	...	@				
<i>1</i> Stalls	...	<i>14.6</i>	@	<i>9</i>			<i>9</i>
Circle (Side) and Promenade	...	...	@				
<i>1</i> Pit	...	<i>19.29</i>	@	<i>3</i>			<i>3</i>
Gallery	...	...	@				

### TRANSFERS:

Gallery to Pit	...	...	@				
<i>4</i> Pit to Promenade	...	<i>60.08</i>	@	<i>6</i>		<i>3</i>	<i>6</i>
<i>70</i> Promenade to Circle	...	<i>1.9</i>	@	<i>1/</i>	<i>3</i>	<i>10</i>	
<i>190</i> Promenade to Stalls	...	<i>40.00</i>	@	<i>6</i>	<i>4</i>	<i>15</i>	

### BOOKING:

<i>2</i> Circle (Centre)	@	<i>2/6</i>			<i>100</i>	<i>3</i>	
Stalls	@		<i>5</i>			<i>5</i>	
				<i>£100</i>	<i>8</i>		

### BARS:

New Circle Bar (5)	...						
Old Circle Bar (3)	...						
New Pit Bar (6)	...						
Old Pit Bar (4)	...						
Cake Account	...						

### PROGRAMMES:

Pit	...						
Circle	...						
Gallery	...						

Weather *Fine*

Opposition *Ada Reeve & Company*

Signed *J. F. Elliston*

*£100 8*

*Signature*





TELEPHONE  
No 469.

Registered Telegraphic Address:  
"ELLISTON, BOLTON"

# THE BOLTON THEATRE & ENTERTAINMENT CO. LTD.

MANAGING DIRECTOR, J. F. ELLISTON.

## THEATRE ROYAL.

BUSINESS LETTERS MUST NOT BE MARKED PRIVATE.

VICTORIA VARIETIES.

ALL COMMUNICATIONS TO

THEATRE ROYAL

**BOLTON,** 31st December. 1904

Grand Theatre Coy.

in a/c with

Houdini.

			Gross Takings.	£	s	d.
Dec. 26th.	Monday Mat.			100	8	0.
" "	" Even.	" "	" "	82	1	2.
" 27th.	Tuesday,	" "	" "	34	13	0.
" 28th.	Wednesday.	" "	" "	36	15	4.
" 29th.	Thursday.	" "	" "	28	8	6.
" 30th.	Friday.	" "	" "	44	1	1
" 31st.	Saturday.	" "	" "	34	4	1

£366.11.2

*M. Houdini's share*  
*£219.18.8*



# "NOW YOU SEE IT AND NOW YOU DON'T" LEGERDEMAINISM

BY  
HOUDINI

Any conjurer of the magic-world, will revel in reminiscences of the great prestidigitators of the past and present. Because it has been their privilege to study the history and methods of the masters of that profession to better advantage than the mere lover of "Presto!" "Chango!" As a rule an audience cares little about personality and only seeks information concerning the illusion.

It has been my good fortune to be associated with some of the great old time magicians. In fact my late librarian Mr. Alfred Becks, who passed away about eight months ago, is the only one I ever met who remembered the performances of Bosco, the great Italian magician and Doehler, the great Australian necromancer.

Mr. Becks told me minutely the experiments of the various magicians who used science and did not tell it to the audience. That if they had possessed any commercial ability they would have become enormously wealthy.

He informed me that electricity and wireless was well known to the magicians, but they had no idea of the commercial possibility. Comparing the great magicians of the past with the present ones is not difficult, because they do not vary to any great extent.

In my studies I have checked up the programs of the magicians as far back as three hundred and fifty years ago and I find we are still doing the same tricks, just intermingled with modern ideas.

Maskelyne and Cook ran Egyptian Hall in London and no real honest to God magician could have visited Europe unless he strolled into that hall of mystery where they put on illusions and magical playlets. It is now called St. George's Hall and is operated by the grandson of Maskelyne.

In Vienna, Kratzi-Batchick had a mystery theatre on the Praeter. He was an excellent performer but not of the sensational sort.

In Germany, where Schenck rules and Malini is the well-known full evening's entertainer. The most peculiar lot perhaps was found in Holland, where the Basch Brothers travelled around with a portable theatre. In a number of their autobiographies they mention wagons that were flexible and which would pull out, causing the wagons to be metamorphosed into a theatre seating three to four hundred people. Rather in keeping with a slight-of-hand show.

In Paris, Robert Houdin's theatre was the Mecca of all mystifiers. Houdin claimed to be the inventor every trick that he repaired in his father-in-law's ch repairing shop and in his memoirs cleverly writes 'e automaton as his own invention, whereas they

were the creations of another, and until I wrote my book "The Unmasking of Robert Houdin" it was thought he was the greatest inventing magician that ever lived.

That title rightfully belongs to the Hungarian, Bantier de Kolta who invented a great number of the practical effects used by the magicians today. The Flying Bird Cage that classic of magic, The Spring Flowers, The Expanding Cube, it would require a whole page to enumerate his inventions.

The magicians abroad were indeed a clever and conviving lot but in America we had had such entertainers as Young, the New England mystifier, Harrington, who toured the New England States and who used leaden half dollars for his money catching trick and got into trouble regarding same, because the authorities claimed he was a counterfeiter. "The Fakir of Ava", Hughes, the tutor of Dean Harry Kellar who retired about ten years ago and placed his mantle of mystery on the willing shoulders of Thurston. I shall always be proud of the fact that I engineered Kellar's farewell performance at the Hippodrome, New York City and that I was his last assistant—in fact he presented me with his spirit cabinet and levitating table in the presence of the audience, and I shall never forget how the tears streamed from his eyes with pleasure, as he was pelted with flowers and the band played "Auld Lang Syne" as he left the stage for the last time. He wrote me that was the happiest day of his life and was ever grateful to me for same. (Mr. Kellar died in Los Angeles).

Alexander Herrmann, the diabolical, necromantic entertainer, looked like His Satanic Majesty in a good-natured mood during his performance. He was as skillful and suave as any man that ever graced a magical performance. He brought to America in the seventies, all of the subtlety known to continental performers. When he passed away a great magician was gone. His widow Adelaide Herrmann is still carrying on and presents a most delightful performance.

Heller, who passed away in 1876, was one of the most delightful entertainers on the piano and the cleverest recounter that magic has ever possessed. I found his grave marked William Henry Palmer in Philadelphia twenty years ago, there being no record of it in the books. Assisted by Miss Haddi Heller he presented a creditable performance. She was lost sight of and although I tried to trace her all over continental Europe no one seemed to know what became of her, but at least, what was her ultimate finish. I did speak to a Capt. Warren Wright as he was with her, but had no information that could be of any use.

Servais LeRoy brought to this country with Hopkins,

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## B. F. Keith's Theatre News

CRISP COMMENT ON CURRENT AND COMING HIGH-CLASS  
VAUDEVILLE ATTRACTIONS

No. 19

Washington, D. C., January 2, 1922

Vol. 24

### ATTRACTIONS

WEEK OF JANUARY 9, 1922

HOUDINI

FRANK MCINTYRE

JOE COOK

CANSINO BROS. AND MARION

WILKINS

and  
Martha Pryor  
Alexander Bros. and Evelyn  
Mme. Bradna and Co.  
Kirby, Quinn and Anger  
Pathe News Pictorial  
"Topics of the Day"  
Aesop's Fables

### HOUDINI

Houdini, the man of mystery, is certainly a peculiar species of human being. From all accounts, the energy, the work and the feats of this man will, some time in the near future, be the finish of this now wonderful and famous performer.

The restless striving to do something better than another human being, has brought him to the highest pinnacle of fame and has earned for him princely salaries, but when one considers the risks he has taken, no one can grudge him the money.

To show the restless craving of this man for excelling in things impossible to be of any value to him in any way or form, one incident regarding this man is well worth relating. He was returning from Australia and the steamer, after leaving Brisbane, touched Suva, on the Fiji Islands, a place infested with the most voracious man-catching sharks known in the world's history. It is stated that they will not touch a black man and, perhaps, that is why the Fiji Islanders stand in no fear of being devoured by the sharks. The islanders dive for coins that the passengers throw overboard. One

big fellow seemed to be a wonderful diver and would always come up with the coin in his mouth, pretending to the average spectator that he had caught the coin in that manner. Houdini said that the man agreed that he would allow himself to be handcuffed, with his hands behind his back, and that

### VOTES FOR WASHINGTON



HARRY HOUDINI

## B. F. Keith's Theatre News

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Official Organ of  
B. F. KEITH'S THEATRE  
Washington, D. C.

### INFORMATION

**Performances**—There are two performances daily and Sunday. Daily matinees at 2:15 P. M. Sunday matinees at 3:00 P. M. All evening performances begin promptly at 8:15 P. M.

**Tickets**—Current Sale Ticket Office open from 9:30 A. M. to 9:30 P. M. Advance Sale Ticket Office open from 9:30 A. M. to 5:30 P. M. Sundays Ticket Office open at a P. M.

### PRICES

#### Matinees

Except Sat., Sun., and Holidays			
	Price	Tax	Total
Box Seats.....	\$1.00	.10	\$1.10
Orchestra, A to F.....	1.00	.10	1.10
Orchestra, G to K.....	.75	.08	.83
Orchestra, U to W.....	.50	.05	.55
Mezzanine, A to C.....	.50	.05	.55
Mezzanine, D to L.....	.35	.04	.39
Balcony, entire.....	.25	.03	.28

#### Saturday and Sunday Matinees

	Price	Tax	Total
Box Seats.....	\$1.50	.15	\$1.65
Orchestra, A to F.....	1.50	.15	1.65
Orchestra, G to K.....	1.00	.10	1.10
Orchestra, U to W.....	.75	.08	.83
Mezzanine, A to C.....	.75	.08	.83
Mezzanine, D to L.....	.50	.05	.55
Mezzanine, U to W.....	.35	.04	.39
Balcony, A to K.....	.25	.03	.28

#### Evening and Holiday Matinees

	Price	Tax	Total
Box Seats.....	\$2.00	.20	\$2.20
Orchestra, A to K.....	2.00	.20	2.20
Orchestra, L to W.....	1.50	.15	1.65
Orchestra, U to W.....	1.00	.10	1.10
Mezzanine, A to C.....	1.00	.10	1.10
Mezzanine, D to L.....	.75	.08	.83
Mezzanine, U to W.....	.50	.05	.55
Balcony, A to K.....	.35	.04	.39

Tickets go on sale one week in advance. Telephone for advance sale of tickets **Main 4485**; for current day's tickets, **Main 4486**. Mail orders receive prompt attention. Reservations are held 48 hours from the time ordered. If made within 48 hours of the performance they will be held until 1:30 matinees and 7:30 evenings.

Tickets required for all children.

Tickets are sold with the understanding that hats or other head coverings will not be worn in any part of the auditorium.

**Season Reservations**—The same seats may be reserved from week to week for the season. Reserved seats will be held until 1:30 matinees and 7:30 evenings, except Saturdays and Holidays, when they must be called for the day previous by 8:30 P. M. The time limit may be extended if necessary on assurance by telephone or otherwise within one hour before limit that the reservations will be taken up.

he would come up with the coin in his mouth.

An interpreter was called and the black agreed to undergo the test. The dive was to be made off the steamer, the "Manuka," and Capt. Phillips warned Houdini that he stood in grave danger of the sharks. Undaunted, Houdini went below, donned a bathing suit and a pair of regulation handcuffs. Two coins were thrown overboard, and two splashes were simultaneously heard.

Quick as a tiger's spring the Fiji Islander, with his sleek, glossy body, hurled himself through the air and was beneath the surface of the water even while Houdini was perched for his spring. But the jumps were so quickly made, one after the other, that unless you saw the men as they entered the water you would have thought that it was one prolonged splash. Thirty seconds passed, neither one of the two men appeared. One minute passed and the black head of the Fiji Islander came up, almost livid for want of air. Fifteen seconds passed by and, feet first, up came Houdini.

The Fiji Islander did not have his coin, and it seems that Houdini had gathered both of them and had them in his mouth. He was drawn up with exciting hurry, for the fins of the sharks were seen moving about rapidly, and, being hauled on deck, Houdini was declared to have won the wager.

The black's hands were released, the handcuffs were unlocked from Houdini's wrists and, instead of keeping the money, Houdini gave it to the black.

When asked how he defeated the black, Houdini said, with a good-natured smile: "You can pick up a coin in a glass tank with your hands tied behind your back, because you can use your mouth, teeth and tongue to manipulate the coin, but when you are in an ocean and the coin is falling, it is almost impossible to catch a coin and bring it up in your mouth."

"You ask me how I did it? I will let you in on the secret—I did not do it at all. When I was under the water I released one of my hands, which gave me the use of both of them; I caught my

coin, and I noticed that the black was unable to get his coin.

"I was after him until he had given up trying to get it, and we had gone down to such a distance that my ears rang, my head was splitting, and all I could see was that white, shining piece of money—it was an English two-shilling piece. Eventually I grabbed the coin, put it in my mouth and came up. As I came up, I happened to think of my hands being free, and as I could not stop myself with the force I had sent myself up with, I turned around and came up feet first. This allowed me to put my hands behind my back, and since the regulation handcuff, as you know, has a snap lock, I locked my hands together. To all intents and purposes my hands were locked during the entire feat. That is why I gave the Fiji Islander the entire amount of the stake."

"Was I afraid of the sharks?"

"Yes and no. Being able to see under water, I kept a sharp lookout and if I had seen anything that looked like a shark, I would have done a record swim to the boat. If I had failed, well, I am a fatalist."

"No, I would not care to do it again. It was not for the money; it was simply to show that I was as good a swimmer as one of those Fiji Islanders."

For two seasons Houdini was the feature attraction at the world's largest playhouse, the New York Hippodrome, the first year introducing his original creation, the vanishing of a ten-thousand pound elephant, and his submarine miracle, escaping from a submerged iron bound box when thrown into a two thousand five hundred gallon water tank.

The second year he introduced his whirlwind of colors, in which he had the only tame eagle, since "Old Abe" of Civil War fame.

For one season he traveled abroad in Great Britain and the continental cities fulfilling contracts and in between times he was one of the stars of the Famous Players-Lasky Organization, being featured in "The Grim Game" in which he had a fall of 4,000 feet from an aeroplane, and almost by a miracle escaped

unhurt. The most remarkable thing of the whole affair is that a third aeroplane, in which was the cameraman, "shot" the whole proceedings.

In "Terror Island," the second feature for Lasky, Houdini utilized his marvelous ability for swimming under water, where, with a patented process, his actions were followed. He had to release a daring girl swimmer who was thrown overboard in a safe.

Since his return from Europe he has been at the head of his own organization, Houdini Picture Corporation, capitalized for half a million dollars. For this organization he has already made two pictures. The first was "The Man from Beyond," in which his strength and ability were taxed to the utmost when he had to rescue the heroine at the brink of Niagara Falls. This picture will be released about March.

The second picture, "Haldane of the Secret Service," is now being edited and titled.

There are only a few weeks that Houdini will play in vaudeville, and it is only through the many years of friendship with Mr. E. F. Albee that he has been brought back for this brief tour. His work is of a hazardous nature, and Houdini is shrewd enough to know that Old Dame Nature will demand her due. He will not always keep his physical strength.

He has had remarkable success in the literary field, his latest book, "Miracle Mongers" published by Dutton, being in its third edition.

Houdini possesses the largest magical library in the whole world, collected during thirty-five years, and his dramatic library is acknowledged by one of the great collectors as, outside of the Harvard Theatre Collection, donated by Robert Gould Shaw and augmented by the Wendell and other bequests, to be about the fourth greatest in the world.

He has more than fifty thousand autographed letters, about two hundred thousand programs and fully twenty-five thousand mezzotints, steel engravings and portraits of the great past dramatic stars.



FRANK MCINTYRE

The gem of his collection is David Garrick's original diary and a number of the Edwin Booth letters, one of which was written by Edwin Booth on the night his wife died.

It would take too much space to even go into details of this remarkable and almost unknown library, but it is safely housed in Houdini's home in New York City. He is editor of the M. U. M., the official organ of the Society of American Magicians, and president of this powerful secret organization, which numbers about 1,000 men of mystery, as well as lawyers, doctors and bankers. He is also president of the Magicians' Club of London, England.

He is the author of a number of important magazine articles. His books, "The Right Way to Do Wrong," "Handcuff Secrets," "Paper Prestidigitation," "Mother

of Mine," and "Houdini Unmasked," all have had big sales.

He is the author of the story, he stars in it, he performs the stunts, and is the efficiency expert.

He takes issue with a contemporary who says he is the only man who went into pictures and came out with the same wife. Houdini has his same wife, and as long as she will stand for his eccentric ways he is going to stick to her. In fact, Mrs. Houdini deserves a great deal of credit for helping him along the road of success. She is not only a good wife but also a partner in business, and at their family conferences she aids him with her timely advice.

Houdini did not have to die to become immortal, as in the Funk & Wagnalls dictionary the name Houdini has been incorporated as a verb in the





MARION WILKINS, with Canisno Brothers &amp; Wilkins

English language, meaning "to release or extricate one's self from bonds or the like, as by wriggling out."

#### FRANK MCINTYRE

Frank McIntyre tips the scales close to the three hundred pound mark, and every ounce of his avoirdupois is simon-pure comedy. In the profession he is frequently termed America's champion heavyweight funster. Paradoxical as it may seem, Mr. McIntyre is nevertheless a light comedian; his method is to be bright and breezy, and his success is due entirely to humorous expression, not buffoonery.

Several good, bad and indifferent parts, and many bad, good and indifferent plays were the rungs of the ladder on which Mr.

McIntyre reached stardom. After enjoying featured distinction for some time he became a full-fledged star in Jimmie Forbes' play, "The Traveling Salesman," and after several seasons in this piece he was starred by the same management in a comedy called "Snobs" and George Broadhurst's farce "Eat and Grow Thin." Then Mr. McIntyre was secured by Klaw & Erlanger for musical comedy and was seen in this production, "Oh, Oh, Delphine," and "Miss Springtime."

The comedian also enjoys a great amount of vaudeville favor. For this present sojourn in the two-day he is using a comedy called "Wednesday at the Ritz."

Mr. McIntyre hails from Michigan and aspired to be a newspaper man. This ambition was

born and died on an Ann Arbor daily. Like most successful men, he undertook several pursuits before finding himself. He served briefly in two conspicuous capacities with commercial concerns. However, early in life he adopted the stage. Although he is still a young man, his theatrical accomplishments have been many and varied.

#### JOE COOK

The expression, "he is a whole show by himself," seems to have been coined especially for Joe Cook. Cook calls himself "the one-man vaudeville show," and no one yet has denied that the appellation is perfectly correct. Mr. Cook's range of accomplishments is exceedingly broad, and besides he is a master of travesty. These qualities enable him with delightful humor to present in brief a whole variety bill from the opening feature to the exit march. Everything that has made vaudeville variety, or variety vaudeville, is included in Cook's program. He is a trapeze artist (?)—and the word artist is used with particular significance—a magician, and a song and dance turn—in fact, Cook gives tabloids of every act usual to a vaudeville program.

#### CANSINO BROS. AND WILKINS

Some time before Columbus set out on his somewhat famous voyage of discovery, the ancestors of the Canisinos were Spanish dancers. Spain in its art, at any rate with its dancers, adheres strictly to the adage "like father, like son," and so for generations Canisinos have been dancers.

The family of Canisinos in America is divided into two units, one of which, the Canisno Brothers, with an attractive miss named Marion Wilkins, is presenting a revue of Spanish and American dances. The Canisinos and Marion Wilkins are among the finest interpreters of the Spanish terpsichorean muse, which, of course, includes castanets, fans and flirtations.

There is more technique in Spanish than in any other kind of dancing and by many it is considered a most picturesque form of dancing. It is at any

rate the most difficult form of dancing. Canisno Brothers and Marion Wilkins offer a revue that shows Spanish dancing from the early stage up to the present.

#### MARTHA PRYOR

Martha Pryor is known as "The Kentucky Girl." She hails from the blue grass state, and the state has as much reason to be proud of her as she has to be proud of it. Not the least among Kentucky's boasts are its beautiful women, and Miss Pryor will do much to convince the public of the reality of this boast. She is a striking girl, pretty, fashionable and fascinating, but while good looks are an asset to the theatre, other things are required as well. Appearance opens the door to a career, but without ability one may only stand on the threshold. Miss Pryor has oodles of ability and she makes the best use of it. She is a singing comedienne.

#### ALEXANDER BROS. & EVELYN

Every boy or girl has played at bouncing balls. If a score of fifty without missing was reached the player was an expert. Alexander Brothers and Evelyn have made a science of bouncing balls. They are the best ball bouncers in the world. By skilful handling they make any number of rubber balls behave as though they were well-trained animate things, and then just for good measure they add a bit of comedy here and there. There are not many people in or out of vaudeville attempting this sort of thing professionally, so the efforts of Alexander Brothers and Evelyn justly come under the category of novelty. Their act is as pleasing as it is skilful.

#### MME. BRADNA

The tan-bark ring has produced no better equestrienne than Mme. Bradna. She has for years been a feature of Barnum & Bailey's Circus, but during the time when circuses are in their winter quarters she appears in vaudeville, offering a riding routine that is spectacular, difficult and pleasing.

#### KIRBY, QUINN & ANGER

Streets produce every phase of human life. On the corner may be found comedy, tragedy, in fact, every emotion. Kirby, Quinn and Anger go "on the street" for comedy, "On the Street" being the title of the singing and talking skit which they offer. A team has been fired from a cheap theatre, and they are on the corner telling their woe, when they are joined by a girl who has also lost her job. The three get together and form a trio. It is the formation of this trio that produces the fun.

#### TO HOUDINI

Oh, wizard of handcuffs, of bolts, bar and cell,  
How he glides from thy clutches nobody can tell;  
But he flits from thy bonds like a bird through the air,  
Leaving naught but his fetters and wonderment there.

With steel chains you may bind him and shackle him fast,  
But he's vanished and gone ere a moment has passed;  
There is nothing can hold him—the marvelous elf—  
Houdini, the mystery, to all but himself.

Straight jackets in which desperate maniacs pined,  
The murderer's cell that held death-doomed confined,  
The handcuffs and shackles, locking fast arm and limb,  
Are but mockeries as fetters and useless on him.

From strong box or steel boiler, where rivet and nail  
Have been driven in vain to make for him a jail,  
From every contrivance of bondage and pain,  
He escapes without effort and smiles in disdain.

—J. E. H.

#### SOME IDEAS FOR "BABE"

When "Babe" Ruth went into Keith Vaudeville, amateur humorists and baseball fans started in writing to E. F. Albee, head of the Keith interests, making suggestions concerning the Bambino's act. The letters from these jesters were sent from all

over Greater New York and from various other cities and towns in the East. Some of the suggestions follow:

"Why not present 'Babe' in a condensed version of 'The Bat'?"

"You might have Ruth tell the audience he always breakfasts on batter cakes."

"To get the trade of the prohibitionists put in your 'ads' a statement that 'Babe' never likes high balls."

"Let 'Babe' Ruth show the audience how he hits home runs. The orchestra leader can give him the pitch."

"Why not have all blonded women sit in one section of the house so 'Babe' can call that section the bleachers?"

"Since Wellington Cross is acting with 'Babe,' you could have Ruth declare he is good-natured but his partner is Cross. Get it?"

"A good idea would be to have 'Babe' hanging by a strap from a tree labeled 'Judge Landis' when the act begins. Then have him say: 'I have been suspended.'"

Mr. Albee merely turned the suggestions over to Tommy Gray, who wrote the "patter" for the Ruth act, without comment.

#### THE MAN WHO CARES

Following the announcement that B. F. Keith's vaudeville was planning to celebrate a "Third of a Century," E. F. Albee, head of the big Keith circuit, has received scores of telegrams from prominent men and women all over the United States, and the dominant note in every telegram received was an expression of tribute to the man who cared enough about the finer ideals of vaudeville to raise it to the heights where it now stands. Messages came from Nathan Miller, the Governor of New York; William C. Sproul, Governor of Pennsylvania; Harry L. Davis, Governor of Ohio; Emery J. Sansouci, Governor of Rhode Island; Will H. Hays, Postmaster General; Galli Curci, David Belasco, Mayor John F. Hylan, John McCormack, and in each of them as in the hundreds of others that came in there was expressed a feeling of genuine ad-



MARTHA PRYOR

miration for the vision and foresight of the man who has made vaudeville what it is today, for when any idea grows and develops into an institution of national scope and influence, there is certain to be, tucked away at the heart of it, someone who cares desperately about its success. The sad part is, that that one person all too frequently wears himself out in the process of getting the idea over, and after bearing the brunt of the toil must lay down the work and let someone else reap the fruition.

A happy exception to this is the case of Edwin F. Albee, the head of the B. F. Keith circuit of

vaudeville houses, which is at present celebrating its "Third of a Century" anniversary. All the great Keith interest, involving millions and millions of dollars, employing more than 15,000 actors and actresses, playing at each performance to a capacity of 50,000 persons in New York alone, owning forty-two theatres, radiate from the office on the sixth floor of the Palace Theatre, where Mr. Albee sits all day and every day, working as hard as any salaried clerk in the interests of the vast enterprise—the greatest in the world—which he has been largely instrumental in building up.

## VOTES FOR WASHINGTON

There is no doubt that Mr. Albee is the man who cares in the case of vaudeville; who cares so much for the ideal at which he has toiled a lifetime, that no heights of money and success can tempt him to leisure. When vaudeville was younger and not so complicated, Mr. Keith and Mr. Albee occasionally found time to take out their fine trotting horses on Seventh Avenue, but the thousand and one demands a day of the vast machine of vaudeville today, demands which Mr. Albee will never delegate to any lieutenant, do not allow him any relaxation.

A very brief interview reveals the personality of the man. Physically, he is astonishingly young looking; he has a rather ruddy complexion, gray hair, and a pair of keen gray eyes which reveal his state of Maine ancestry.

The outstanding characteristic of the man is his intense concentration on the matter in hand. If it be an interview, then all other business must wait for the moment until the interviewer's questions have been answered, and answered with an accuracy that is meticulous. Private secretary may tap her foot impatiently as calls pile up for the busiest man in New York, but if any question is asked to which Mr. Albee has not the details at his fingers' ends, all else must wait until an authority has been summoned who can give full and accurate information. There is absolutely nothing half way about this man, and perhaps the greatest proof of that lies in the fact that when the vaudeville

artists of this country came to organize and to have a clubhouse of their own, it was E. F. Albee, the "big man" on the producers' side, who helped them to organize, arranged it so that they could have free access to the managers and complete justice in grievances, through a joint arbitration board, and built them their two million dollar clubhouse. This man's ideal has ever been two sided, not only to have more and better theatres than any other amusement organization, to draw larger crowds and give better shows, but also to have the artists who work for him as happy, comfortable and

prosperous as they could possibly be. To this end, far from fighting them, ignoring their frequent complaints, it was Albee himself who devised the machinery which made those complaints audible and effective, and made it possible that immediate redress might be obtained. From being the most loosely organized business in the world, vaudeville has now become one of the most efficient—thanks to the man who cared.

He cared away back in the days when he walked into Keith's little Museum on Washington Street in Boston in 1885, and told Mr. Keith that if he wanted to get the right sort of people to come he must sweep out his trained goats, his freaks and similar attractions, and put in a regular show. Keith had the vision to listen to this Maine boy who had run away with a circus, and to hand over his last five hundred dollars to be spent on organizing the Gaiety Opera Company, which put on "The Mikado," at ten and twenty cents, in competition with the Hollis Theatre, where Richard Mansfield was appearing as Koko in the same production. Up to that time, no self-respecting woman had ever been seen going into a "variety" show. But variety became vaudeville over night, it took a cordon of police to keep the street clear for the cars to go by the night the new company opened in the little store theatre, and there were as many women in the crowd as men.

From that time to this vaudeville, under the Keith banner, has never had to hang its head, for it has forged ahead to a place among the leading artistic enterprises of the century. Furthermore, thanks once more to the man who cared, it set the pace for legitimate houses all over the country in the building of luxurious theatres, which not only offered every beauty and convenience to the patron, but also provided airy, cheerful dressing rooms, private baths and elevator service for the artists back stage. When Mr. Keith decided to build the B. F. Keith Theatre in Boston in 1894, and put Mr. Albee in complete charge of the work, he gave the latter a chance

to realize a dream of ten years' standing, which was destined to completely revolutionize standards of taste and comfort in the modern Theatre. The B. F. Keith Theatre in Boston cost \$670,000, but its influence is still working in the theatre, and it stands as a model to this day.

## CONGRATULATIONS

Youngstown, Ohio

E. F. Albee:

The Youngstown Telegram congratulates you on your "Third of a Century" jubilee. The growth and prosperity of the Keith Circuit mean much to the public. May the coming years add still greater honors to you.

SAMUEL G. McCURE,  
Publisher

## TWO CONCERTS SUNDAY

All the extraordinary attractions and novel features composing next week's augmented stel-

lar bill, presented in an especially artistic and refined manner, appropriate to the day of the week, with added offerings introduced to lengthen and expand the other regular inclusions, will be given at the two concerts, Sunday, January 15. If you cannot come during next week, then be sure to attend Sunday and enjoy a superb, sparkling, and wholesome bill of rare and novel offerings. Curtain rises at 3 and 8:15 P.M. Box office opens 2 P.M. You should buy or reserve your seats in advance. Phone Main 4485.

## THOSE 25 CENT SEATS

Remember there are 525 seats sold at 25 cents each at the daily matinee, except on Saturdays, Sundays and holidays. All are reserved and the ladies and little folks find the price very alluring. Think, for the coin plus the small war tax, they see the same bill for which others pay \$2.00.

# B. F. Keith's Theatre

WASHINGTON, D. C.

Week Ending Sunday, January 8, 1922

A	March—"T. M. A."..... Clark
B	AESOP'S FABLES
C	SEALO
D	HARRY JOLSON
E	JACK McLALLEN & MAY CARSON
F	James—BURKE & DURKIN—Eleanor
G	VALESKA SURATT
H	INTERMISSION
I	Trot—"Boo-Hoo"..... Aaronson
J	"TOPICS OF THE DAY"
K	ALLAN ROGERS & LEONORA ALLEN
L	ED. LEE WROTHER & OWEN MARTIN
M	Girlie—LOLA & SENIA—Solomonoff
	PATHE NEWS PICTORIAL
	Exit March—"The Fight Is On"..... Vandersloot

## VOTES FOR WASHINGTON

# Orpheum

MEMPHIS, TENN.

## ORPHEUM CIRCUIT VAUDEVILLE

### The Orpheum Circuit of Vaudeville Theatres

BOOKING DEPARTMENT  
Palace Theatre Building  
New York, N. Y.

PALACE MUSIC HALL, Chicago  
STATE-LAKE THEATRE, Chicago  
PALACE-ORPHEUM Theatre, Milwaukee  
ORPHEUM THEATRE, St. Louis  
ORPHEUM THEATRE, Memphis  
ORPHEUM THEATRE, New Orleans

MAINSTREET THEATRE, Kansas City  
GOLDEN GATE Theatre, San Francisco  
HILLSTREET THEATRE, Los Angeles  
MAJESTIC THEATRE, Chicago  
MAJESTIC THEATRE, Milwaukee

ORPHEUM THEATRE, Kansas City  
Hennepin-Orpheum Theatre, Minneapolis  
ORPHEUM THEATRE, St. Paul  
ORPHEUM THEATRE, Duluth  
ORPHEUM THEATRE, Winnipeg  
GRAND THEATRE, Calgary

ALSO OWNING AND OPERATING THE FOLLOWING POPULAR PRICE THEATRES:  
RIALTO THEATRE, St. Louis  
GRAND OPERA HOUSE, St. Louis  
PALACE THEATRE, New Orleans  
Seventh Street Theatre, Minneapolis

ORPHEUM THEATRE, Vancouver  
MOORE THEATRE, Seattle  
HELIG THEATRE, Portland  
ORPHEUM THEATRE, San Francisco  
ORPHEUM THEATRE, Oakland  
ORPHEUM THEATRE, Los Angeles

WHITE THEATRE, Fresno  
CLUNIE THEATRE, Sacramento  
ORPHEUM THEATRE, Salt Lake  
ORPHEUM THEATRE, Denver  
ORPHEUM THEATRE, Omaha  
ORPHEUM THEATRE, Des Moines

MAJESTIC THEATRE, Springfield  
ORPHEUM THEATRE, Madison  
ORPHEUM THEATRE, Champaign  
COLUMBIA THEATRE, Davenport  
EMPRESS THEATRE, Decatur

EXECUTIVE OFFICE  
State-Lake Building  
Chicago, Ill.

AND THE WESTERN VAUDEVILLE MANAGERS, ASSOCIATION, STATE LAKE BUILDING, CHICAGO

WEEK BEGINNING  
**MONDAY** September 10th, 1923

**OPENING BILL OF ALL-STAR FEATURES!**

# THE GENIUS OF ESCAPE

# HOUDINI

(In Person)

**WHO WILL STARTLE AND AMAZE**



  
  
MEMPHIS, TENN.

# **CRYSTAL BENNETT & CO.**

**The Athletic Girls**

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**The Popular Broadway Favorite**

# **HARRY DELF**

**In Songs of His Own Composition**

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# **EMIL BOREO**

**Europe's Celebrated Singing Comedian**

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# **FLORENCE TEMPEST & HOMER DICKINSON**

**Broadway's Smart Couple**

**Mr. George Harriss at the Piano**



MEMPHIS, TENN.

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## **WESTON'S MODELS**

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**ARKANSAW TRAVELERS**

**The Original Handsaw Musicians**

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**Topics of the Day :: Aesop's Fables :: Pathe News**

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**PRICES: MATINEES---2:20---15c to 50c. NIGHTS---8:20---15c to \$1.00**

**U. S. TAX ADDITIONAL**

**B.A.ROLFE**

# HOUDINI

*IN*  
**THE MASTER MYSTERY**

*By*  
*Arthur B. Reeve*  
*and Charles A. Logue.*



**B.A.ROLFE PRODUCTIONS**

**OCTAGON FILMS, INC.**

**HARRY GROSSMAN, General Manager**

**Eighteen East Forty-first Street - - New York City**





# 15 Weeks of S.R.O.

# An Excellent Cast



## The Master Mystery

HERE IS THE greatest opportunity an exhibitor has ever had to cash in on a name known in every town, hamlet and village of the world.

The name is  
**Houdini**

He is the king of entertainers, the greatest of magicians and conjurers. Every small boy on the street knows the Handcuff King, who is the idol of his heart.

The great Houdini serial will run for fifteen consecutive weeks, and, unlike other serials, each episode will be stronger than the last.

Each will feature many of Houdini's great stunts.

The Houdini serial is different. "The Master Mystery" is the kind of a story that will appeal to men and



women alike, and as for the children—they go wild over it. It is the greatest mystery of the age.

Houdini the star has had more publicity than any living man. There is not an editor in the country who does not know him, because his life is a whirlpool of sensation and thrill.

The Houdini serial is crammed full of thrills, excitement, suspense, swift action and story.

Millions of movie fans are clamoring for just this character of entertainment.

You are not shooting at the moon when you play the Houdini serial because you have your audiences already assured. It is only a question of how much money you can make. This serial will surpass any picture you have ever booked from the standpoint of the boxoffice.

**CAUTION.**—When you play the Houdini serial be sure and watch your fire laws. The crowds will pack your house.



**MARGARET MARSH** is one of the leading screen artists in the business. She has a great following and her work in the Houdini serial surpasses any she has done. This super-serial gives her opportunity to display her dramatic talents. She plays the leading feminine rôle in the Houdini serial.



No. 4

Every member of "The Master Mystery" cast is a headliner



No. 3

**HOUDINI**

is an American. He has played in every important city in the universe, and has appeared before all the crowned heads of Europe. Had Houdini applied his talent and training to accomplish evil he would be the greatest crook in the world to-day. Houdini is not made for serials, but serials were made for Houdini. He is the logical serial hero and he has proved to be one of the greatest of screen stars, a showman and actor, first, last and all the time.



No. 2

**RUTH STONEHOUSE** This young lady is one of the most popular photo-players in the business. She has bewitched the photo-play audiences and is one of the leading feature players of the country. A petite brunette, with large sparkling eyes, vivacious and full of life. Her part in the Houdini serial gives her excellent opportunity to display her screen experience.



No. 5

See your exchange for these cuts



ONCE in a generation or so an opportunity comes to an exhibitor. The opportunity in this instance is "The Master Mystery," the greatest of serials. Houdini, a name known in every city and hamlet on the face of the globe, is the star in this great mystery story, which was written by Arthur B. Reeve and Charles A. Logue. As a story it teems with excitement and thrills; as a mystery it will astound and mystify the most ardent picture fan. As a production "The Master Mystery" surpasses anything that has been done heretofore, and as an advertising possibility "The Master Mystery" is undoubtedly in a class by itself.

It will be remembered that Houdini has held the world at his feet for years. He has mystified and surprised more people in the last decade than any other living man. He has succeeded in escaping from the dungeons of Siberia, the jails of all the principal cities in the world, and in the Orient tabernacles were built to his prowess, as his work surpasses that of the Indian faker.

We will let Houdini tell his own story:

"I have been called the greatest living magician. I have held that title for a great many years by hard work and constant invention of new and mystifying stunts. I like to mystify people and I get real fun out of my work. Many people have endeavored to prove me an impostor by imprisoning me under conditions from which they believed it would be impossible for me to escape, but I have always succeeded in effecting an extrication.

"Not so very long ago I made a trip around this great and glorious country of ours and have escaped from the leading jails, in such cities as Washington, D. C., our capital; New York, Boston, Detroit, Providence, Cleveland and other important centers. One of my most thrilling episodes happened at Pittsburgh.

"It was midwinter and the crowd that gathered on the bridge nearly witnessed my demise. I was handcuffed and chained, then put into a trunk, which was

in turn bound with ropes and chains. The river had frozen over, so they cut a hole through the ice and threw the trunk into this hole. I had no difficulty in freeing myself from the bonds of mankind, but when I tried to rise to the surface I found that I had passed beyond the hole in the ice and was caught under a wall seven inches thick. I admit I am able to extricate myself from man-made things, but this predicament nearly caused my end. By quick thinking and a considerable struggle I gained the hole and was dragged out nearly exhausted. A great many times I have been locked in cells with triple locks, but in each instance I have succeeded in eluding our guardians of peace. Whenever I have made a test of my prowess the skeptical have stripped me clean of clothes for fear I might have tools or instruments concealed about me.

"I believe in motion pictures, and I feel they are a branch of the publication business. In order to leave a record for posterity I have arranged to appear in the wonderful story written by Arthur B. Reeve and Charles A. Logue. For many years friends have been telling me that the mystery of my powers is of tremendous interest to the people of to-day and that it should be recorded in permanent form and preserved for the edification of generations to come. They have persuaded me to make this wonderful motion picture and after great thought I have decided that 'The Master Mystery' affords me an opportunity to do really thrilling things in a thrilling way.

"In 'The Master Mystery' I escape from dangers and precarious positions on land, under sea and in the air. I am the hero of a romance that is replete with thrills, suspense and love. But with it all I am preserving for posterity an authentic record of my accomplishments. I believe that I am known in every hamlet in the world and I know that my picture will prove a revelation to most people."

(Signed) HARRY HOUDINI.



No. 6

"The Master Mystery" will appeal to everyone—men, women and children alike. It is a red-blooded, heart-throbbing romance. The name Houdini is a byword in every household—it is in the dictionary, in the encyclopedia.

Few people know that Houdini is an American and the first American to make the Kaiser to apologize. When he was performing his marvelous feats in European theatres, prior to the war, he was giving a showing at Cologne and was arrested and convicted in a German court that claimed Houdini was a charlatan. A Hun official, principal accuser, openly published an article in the Cologne "Rheinische Zeitung," which as a man of honor Houdini could not ignore. He asked for an apology and a retraction of the false story and he was vindicated in court because he proved to the jury that he could release himself in their presence after being bound by the transport police. He explained just how he opened the chain and lock and won his lawsuit. For this reason Houdini received an open apology in the name of the Kaiser.

"The Master Mystery," in which Houdini makes his first appearance before the American public on the screen, is a story replete with thrills and action. It deals with the struggle of modern inventors to get their inventions on the market.

A certain firm of unscrupulous lawyers decide to keep patents which would injure existing patents off the market, and in order to do so have constructed a "graveyard of genius" under their house. At the time our story opens the two partners are fighting. One of them being desirous of releasing the patents to the world, thereby benefiting mankind and the other wanting to withhold them in order to amass a greater fortune. On the eve of releasing the patents to the world the partner whose conscience troubled him is stricken down with the Madagascan madness, after first, however, having given

his consent to marry his daughter to the son of his partner. A gigantic figure, or automaton, administers the poison which incapacitates the partner, and this automaton in turn pursues his daughter. A young chemist has been engaged as laboratory head of the firm, and through his love for the daughter she is rescued from an untimely end. The trials and struggles of the young chemist, who turns out to be a govern-

ment operator, are thrillingly told in each episode as he tries to circumvent the automaton in his evil purposes. The mystery runs through each episode as to whether the unscrupulous partner, his son or an old gentleman from Madagascar, known as Dr. Q, controls the Frankenstein monster.

In "The Master Mystery" Houdini is given an opportunity to display his feats of self-extrication in a novel and unique way. Each episode ends with a thrill such as has never been shown on the screen before. Each episode holds you in a tense-like grip. As far as serial construction goes many novelties are introduced, particularly the under-water shots and feats of self-liberation, which only Houdini can do. The infinite care with which each episode has been constructed places it in the super-feature class, and the sets, light effects, construction and photography are such that would do justice to the highest-class feature.

The quality of the great episode will keep them coming for fifteen weeks. Use the advertising and publicity in this book—see your local papers and also arrange for stunts and special novelties. Post your own neighborhood with the twenty-four sheets which your exchange will supply gratis—provided you pay for the posting. Use the advance slides—use the lobby display and advertise at least ten days in advance. You have a sure-fire hit in this combination: Houdini—Reeve and Logue—Margaret Marsh and Ruth Stonehouse—Burton King, the director, and a Rolfe Production of feature class.



No. 7



# Telling the Good News

# In your Own Newspaper



## "THE MASTER MYSTERY"

A poor struggling inventor takes his brain child to a corporation. The invention proves to be a short cut, but it limits the profits of the octopus.

The inventor loses and the patent never sees the light of day.

This in part is the theme of the great Houdini serial which is packed with punch, thrills, love, intrigue. It will make your heart beat faster; it will make you think.

## HOUDINI IS THE STAR

See it at  
(Name of Theatre)

Produced by  
B. A. ROLFE



THESE newspaper advertisements will pull the people to your theatre. They are laid out in such a way that your theatre is immediately coupled up with the great Houdini serial.

The Houdini serial offers the greatest opportunity for advertising you have ever had. Go to your editor and have a talk with him.


**HOUDINI**  
THE HANDCUFF KING  
WILL APPEAR IN

"The Master Mystery"

A story of love and intrigue by Arthur B. Reeve and Charles A. Logue.

(Name of Theatre)

Produced by  
B. A. ROLFE



COMING

"The Master Mystery"

FEATURING THE GREAT

**HOUDINI**

It's a super-story of thrills and excitement

(Name of Theatre)



## "THE MASTER MYSTERY"

By  
Arthur B. Reeve and  
Charles A. Logue

Give the greatest  
of entertainers his  
greatest chance.

## See HOUDINI

To-night at  
(Name of Theatre)



## This Is the Automaton!

A mechanical figure with a human brain.

A weird unconquerable villain.

A metal masterpiece that cannot be destroyed.

A giant form three times the size of a man.

You see him in "The Master Mystery," featuring

## HOUDINI

at the  
(Name of Theatre)



## HOUDINI

the greatest of entertainers can be seen in

## "THE MASTER MYSTERY"

By  
Reeve and Logue

at the

(Name of Theatre)



ARRANGE to run the advertisements, using a different advertisement each day for six consecutive days. If possible try and get the same position in the paper. Just before release date branch out with your regular advertising, using the copy on these pages. The illustrations will attract attention and you can be assured of a good crowd for fifteen episodes of the Houdini serial, "The Master Mystery."

You can get these cuts from your exchanges.





# Telling the Story on the Billboard

# So he who runs may read



The three-sheet

POSTERS are of vital necessity to your business, and it is essential that you have the best posters in the world with the biggest serial in existence. The posters on the Houdini serial are different from any others.

Here are a few of the lithographs that you can use in conjunction with the Houdini serial.

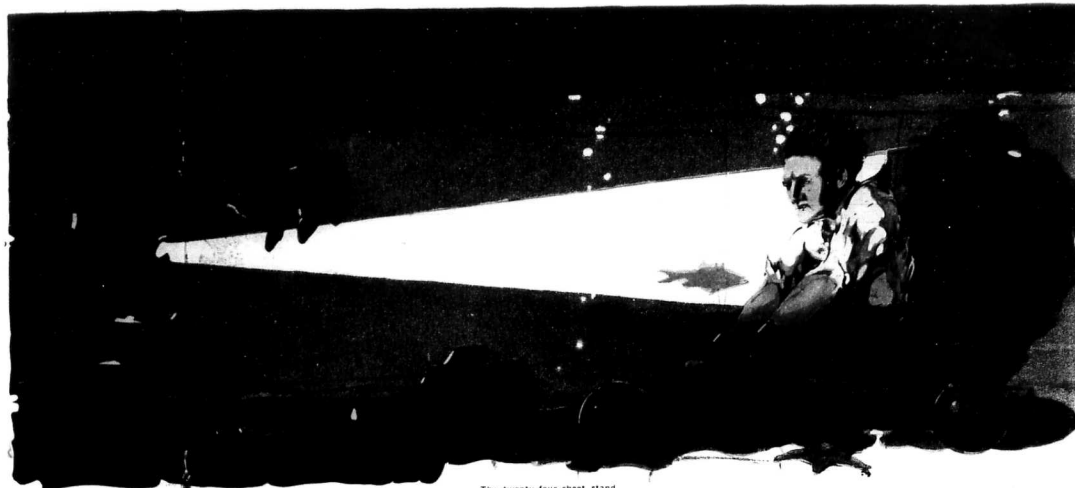
They are snappy, up-to-the-minute, full-color posters that will stand out like a house on fire on your boards and in your lobby. The twenty-four-sheet stand will pack your theatre. By all means arrange to post your neighborhood thoroughly with these twenty-four-sheet stands. Arrange with your billboard to post them before your opening

THIS twenty-four-sheet sparkles and snaps with "pep" and punch. It is a magnet that will draw them to your theatre. Do not be afraid to spend a few dollars plastering your neighborhood with these twenty-four sheets. It will pay you 600 per cent. interest on the investment if you do!



The one-sheet

date, and if you have not already done so, order a four-sheet date to go alongside of this twenty-four-sheet stand. Be sure and bear in mind that your first episode of a serial must be put over big in order to keep them going for fifteen weeks. You have got to get out advance advertising and it is advisable to put it out at least three weeks before release date on this serial. Make it a feature number and play the picture big, as you have a novelty production and an opportunity that comes only once in a lifetime. By comparison the Houdini serial is in a class by itself. There never has been a serial that in any way approaches it.



The twenty-four-sheet stand

Post your neighborhood with a twenty-four-sheet stand.

Be sure to use a four-sheet date.

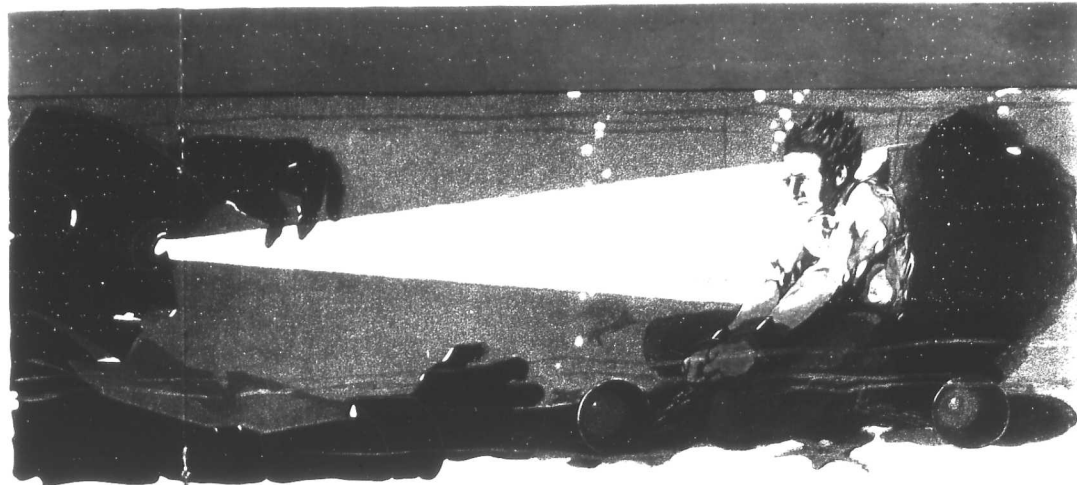


The six-sheet



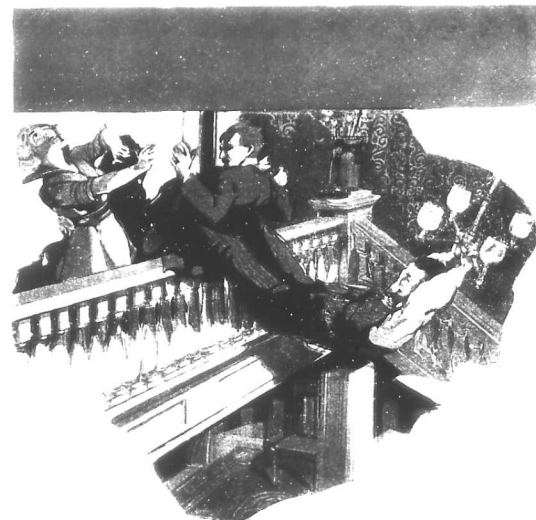
# Telling the Story on the Billboard

So he who runs may read



Post your neighbors' hood with a twenty-four-sheet stand.

Be sure to use a four-sheet date.



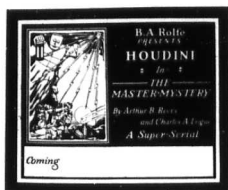


# Advance Slides Lobby Displays

# Advertising Novelties



YOU will have two advance slides on "The Master Mystery," the great serial featuring Houdini. One slide will be an accurate reproduction of the twenty-four-sheet poster and is to be used prior to the showing of this super-serial; the other slide is the typical episode slide to be used to announce the episodes and the date on which they will be shown.



WE have also prepared for you three 22x28 portraits of our stars, beautiful hand-colored pictures of Houdini, Margaret Marsh and Ruth Stonehouse. On every episode of "The Master Mystery" you can secure eight 11x14 photographs for lobby display. These photographs are the highest class of their kind. Be sure to use lobby display and slides in conjunction with "The Master Mystery." It would be a good idea to keep a 22x28 of Houdini in your lobby constantly to remind your patrons of the Master-arch and his great prowess.

The lobby display on the Houdini serial is of the highest quality. The 11x14 photos, which you can secure from your exchange at most reasonable prices, are printed in different colors for each episode.

Every thrill in the Houdini serial has been recorded by the still camera and these photographs used judiciously will bring patrons to your theatre. They will give them an idea of what to expect in the coming episodes.

By all means arrange to secure this lobby display in advance of the showing of each episode of the Houdini serial and put them in a conspicuous frame in your lobby. With this serial you have a double-barrel effect, inasmuch as the name Houdini in itself will pull people to your theatre, but coupled with that of Arthur B. Reeve, Ruth Stonehouse, Margaret Marsh and Burton King, the director, each episode of the serial will prove to be a feature in drawing power. Unlike any other serial, "The Master Mystery" is virtually a series of two-reel features.

Prices and particulars can be secured at your exchange.



## THE MAN WHO WEAVES MYSTERY AND ROMANCE OUT OF SCIENCE

Arthur B. Reeve, whose name when flashed on the screen as the author of the great fifteen-episode Houdini serial, "The Master Mystery," a B. A. Rolfe production, now showing at the Handicuff Theatre, is instantly recognized by film fans the world over, is in reality a scientist. But unlike all other scientists, Reeve is not a writer of cold facts and dry results, of carefully figured experiments, he is a weaver of mystery, a creator of romance, a master of thrills. Nowhere is there to be found such vital plots, such throbbing suspense, such real human beings as he evolves for the screen. The French have long been masters of terror stories, the English have thrilled with their marvelous heroes, but all seem as of some past and gone age beside the electric atmosphere, the infinite variety to be found in a Reeve serial.

And yet just ten years ago this magnetic plot and action was known only for his profound articles on sociology and economics and his history of the world. But all this gave him the foundation that makes his work so basically, so technically accurate. Added to this scientific training, Mr. Reeve has a great, encompassing study of human nature, gained first from his many years of work with the Charity Organization Society of New York City, and later as a reporter on the big dailies of that great metropolis. Mr. Reeve's acquaintance embraces all kinds of people, queer people, people who have done strange things. He is as familiar with the thug, the dig, the gunman as the police, the detectives and the Department of Justice. He is equally at home in the haunt of the underworld as in a Fifth Avenue residence. He is the wizard of the screen story.

## ONLY TAME EAGLE TO MAKE DEBUT IN PICTURES

Houdini has the only tame eagle in existence, a young bird of the American species, only about nine months old, which he affectionately calls Miss Liberty, although its full cognomen is Josephus Daniels Abraham Lincoln.

Miss Liberty was secured for the Master Magician from her home somewhere in the Rockies, from a tiny bird, and since her arrival at his home much has been spent on her taming and education, and so far, with Houdini and the little Scotch maid who attends to her diet and care, she has been most gentle. Also, she is quick to learn, and even seems to enjoy being taught the various tricks that go to make up her repertoire. She is never caged, but has free run of the Houdini garden and the big room which is her home. Not counting her purchase price, so far she has cost her owner over \$2,000 in railroad fares, board and upkeep. Miss Liberty's diet consists of the choicest cuts of the tenderloin or sirloin of beef prepared in narrow strips to resemble worms.

The only other tame eagle ever known in this country was the famous Old Abe of the bald-top variety, who was triumphantly carried atop the colors during the Civil War. Houdini is hoping that Miss Liberty will ride up Fifth Avenue on an American flagstaff at the head of our returned victorious army. But in the meantime this remarkable bird is to make her motion-picture debut in the great Houdini serial, "The Master Mystery," which B. A. Rolfe is producing.

## WHEN HOUDINI BARELY ESCAPED

Houdini, the genius of escape, whose many thrilling and marvelous feats will be shown on the screen in the great fifteen-episode serial, "The Master Mystery," produced by B. A. Rolfe, once spent over two hours in a prison cell and then could not unlock the door. It was during one of his European tours that the warden of a certain English prison challenged Houdini to escape from one of the cells, assuring the Houdini King that it was an old-style lock that was bound to prove the latter's downfall. Houdini gladly accepted the test and forthwith presented himself at the prison.

Stripped of his clothes, he was placed in the designated cell, and the warden, after hanging the door, retired to his office to await developments.

Houdini spent over two hours working on that lock, hours of physical agony, for it was winter time, he was stripped, the cement floor was like ice. He sweated and worked, but he could not budge that lock. Finally, in desperation, he shook the door with all his might—and it opened.

In his excitement over challenging Houdini, the warden had forgotten to lock it.

## HOUDINI BREAKS OWN RECORD

HANDICUFFED AND MANACLED IN IRON  
FETTER HIMSELF UNDER WATER IN  
32 SECONDS IN "THE MASTER MYSTERY"

Before the camera Houdini broke his own record in a scene of the great fifteen-episode serial, "The Master Mystery." Instead of two sets of handcuffs, he wore three, he was completely bound by heavy chains from his shoulders to half way below his knees, his ankles encased in iron manacles. Thus equipped, he was placed in an iron enforced heavy wooden packing case, securely bound, and hoisted by eight strong men out into the Hudson River. A strong current was running, the box tipped to one side, then immediately sunk to view. In exactly thirty-two seconds Houdini appeared, swimming leisurely about as though taking a refreshing dip. But not alone did he break his own record by twenty sec-

## NOTICE

THE NOVELTIES for "The Master Mystery" are unique.

We will furnish you a line of novelties that are in a class by themselves.

See your exchange for particulars and prices.



## HOUDINI IN THE DICTIONARY

For years the name Houdini has been an adjective and a verb. "To Houdini" means to escape with ease. "Did a Houdini" has become common parlance in police and detective circles long. Therefore it will be small wonder when we find it in the new dictionaries.

Already it has taken its place in the Congressional Records, whence it was carried by Representative A. P. Gardner in his very lurid description of Secretary of the Navy Josephus Daniels. And our returned victorious army, cartoonists, lexicographers and editors are using the name of the world-famed Escapeologist, who is the star of the big fifteen-episode serial, "The Master Mystery," a

B. A. Rolfe production, to describe one who escapes with ease. "Did a Houdini" has become common parlance in police and detective circles long. Therefore it will be small wonder when we find it in the new dictionaries. Already it has taken its place in the Congressional Records, whence it was carried by Representative A. P. Gardner in his very lurid description of Secretary of the Navy Josephus Daniels. And our returned victorious army, cartoonists, lexicographers and editors are using the name of the world-famed Escapeologist, who is the star of the big fifteen-episode serial, "The Master Mystery," a

onds, almost cutting it in half, but he performed the feat with a broken wrist; he obtained no permit from the police, he signed no release statements for his men, so sure was he of his success. As his box was lost to sight and was to be used again in the serial, after regaining the duck from which the box was hoisted he joined the divers in their search for it. When found it was still securely bound.

Houdini resumed his work before the camera as though the marvelous record-breaking feat he had just accomplished were a mere part of his day's routine, but Mr. Rolfe, the president of the B. A. Rolfe Productions, Burton King, who directed the scene, the cameramen; in fact, all who watched Houdini take his life so lightly in his own hands, were well nigh nervous wrecks, so tight had been their tension, so keen their anxiety.

Houdini, the Handicuff King, who will appear at the Handicuff Theatre in "The Master Mystery," the fifteen-episode super-serial by Arthur B. Rolfe and Charles A. Logan, which is produced by B. A. Rolfe, is one of the first twenty-eight aviators in the world and the winner of the Australian Aero League's Trophy.





## Wearing her stunts

**MARGARET MARSH HANDCUFFS I HAVE MET**  
By HOUDINI.

Margaret Marsh, of the numerous and justly famed Marsh family, was very much disgusted when a kindly disposed friend suggested that she go into motion pictures. Why, the idea was an insult, at least to her histrionic dreams, her plans for a career on the speaking stage.

Miss Marsh, or "Lovey," as she is more generally known, entered the profession by way of comic opera, her first engagement being with Raymond Hitchcock in the "Mascos" when she was just a little thing. Her debut was followed by roles in various other Broadway successes, and then the young actress went to the coast, where she became a prominent member of the Morosco Stock in Los Angeles. Her speaking voice, due no doubt to the fact that she was yet a child, did not have the rich melodious quality that is one of the many attractions of the Margaret Marsh of to-day, and so it was in part, but chiefly because of her rare beauty, coupled with big dramatic promise, that the aforementioned friend finally persuaded "Lovey" to go with him to see old Daddy Nichols, at that time an associate of David W. Griffith.

From a highly indignant little girl, Miss Marsh, under the direction of Griffith, learned to love the work before her camera; in fact, no matter how many theatrical managers, no matter how allur-

ing, have succeeded in weaning her away from the film world. With Griffith Miss Marsh played leads in his comedies; in fact, she has never played anything but leads. Then, together with Fred Mason, she had her own company.

Early in his plans for the great Houdini serial, "The Master Mystery," B. A. Rolfe sent for Miss Marsh and asked her if she were willing to undertake a serial. "The Master Mystery" is her first. For he it known, one great secret of this young star's success is that she never knows it all on the contrary, she studies constantly, and positively will not fill an engagement where the atmosphere is uncondemned nor where she will not learn yet more in her art, for then, and then only, does she feel that she can do her best work. When but had through the fifteen episodes of "The Master Mystery," Miss Marsh told a friend of my standing: "I love my work, I like these people and I am so contented in this friendly atmosphere. It may sound temperamental, but I never could be worth a nickel to a company where I was not learning."



No. 9

When I was not quite a dozen years old my mother apprenticed me to a locksmith, but even before that locks had always had a great fascination for me, particularly those on the jam closet. After a short time with my employer, I discovered that there was a way of opening any lock that was ever made. Handcuffs became my pet hobby; there are very few kinds with which I am not more or less familiar, and up to date I have yet to meet a pair from which, given the opportunity, I cannot escape, although I confess I have been locked in some pretty difficult ones, and more than once things have looked mighty serious, for as you know just one failure to escape would mean my reputation; to escape would mean my Waterloo; it would absolutely kill my reputation.

I have never learned who invented handcuffs, in one form or another they have been in existence for ages. They are even mentioned in the Bible. I have one book on magic, written in the 18th century, which contains all kinds of strange facts, but none more truly marvelous than the method of escaping from prison.

According to the author, all that you have to do is to catch a squirrel, pull out the white hairs in its tail, and then wear it as a charm. Then you wave it about the prison door. The escapee will be well on his way in a flash. All of which sounds vastly simpler than my method and yet, do you know, I have never been able to do it.

There is probably not a style of handcuff in this country and Europe from which I have not escaped. The easiest one is the regulation one in use in Great Britain, which can be opened simply by a slanting up or rapid knock on the hinge part of the cuff. With my years of practice my wrists have become hardened to withstand blows that would easily break the ordinary one. The handcuffs used by the French police are quite the hardest to break out of; they have many varieties that are most complicated; they have no keys, opening with a combination similar to our safes. The heaviest cuff is used in Dresden, Saxony, and the hardest fitting are the Hungarian manacles, which are of heavy iron and chain and chafe the minute they are locked on the wrists. The American handcuffs are the most finished, the only nickel-plated ones in existence. They are light in weight, but very strong. The Russian handcuff is a complete surprise; not only is it easy to escape from, but the iron is wrapped in leather to avoid chafing the wrists. In this case I am fulfilling the promise I made to the Grand Duchess Sergius, now widow of the Grand Duke Sergius, whose head was blown off and whose body was buried with a holy picture on his shoulders.

While in Russia it was commanded to appear at the Palace Kleimichiel, Moscow, before the Grand Duke and Duchess Alexandrovich, where I was to escape from their most difficult cuffs. The Grand Duke, who was then governor of the Moscow prison had brought to the palace. As it was extremely hot, the Grand Duke had asked me if the Russian handcuffs were very cruel. I was able to truthfully reply that they were with a sad smile. "You won't think us Russians so

## WHEN THE KAISER APOLOGIZED TO HOUDINI

It is quite the usual occurrence to get into a controversy with the German police, and not only quite another thing to win lawsuits against them, but practically unheard of to receive a public apology in the name of the Kaiser.

When Houdini was performing his marvelous feats in European theaters, he included Germany in his route, it being quite some time prior to the world war, and Cologne was one of the cities in which he showed. Now, the German police, having arrested and the German courts convicted a few performers whose customers' Teutonic discrimination, placed the Houdini King in the same class, making the claim that he was obtaining money under false pretenses; in other words, that he was a "swindler."

A Hun official, by the name of Schutzmann, Werner Graf, was the principal accuser, openly publishing a false story in the Cologne *Rheinische Zeitung*, which, as a man of honor, Houdini could not ignore. He asked an apology and a retraction of the false story, which latter the entire press of Germany had copied, but he was only laughed at. The *Rheinische Zeitung* then engaged a lawyer able and brought the case to court, charging Schutzmann Werner Graf with public slander.

An answer, Herr Graf told the judge and jury that he would prove Houdini to be misrepresenting what he said in a court, so that he could not release himself. The escapee, Houdini, was permitted himself to be chained by Herr Transport, Police Lett, and to show how easy it was he, a criminal, was able to break out of it just how he opened the chain and lock. After a four days' trial, Houdini was the law suit, and the Cologne police were fined and ordered to publicly apologize to Houdini "in the name of the Kaiser."

Instead of obeying this ruling, the Cologne police, who were the most efficient, up to a higher court. For this trial they had a special manumfactured, that had no key and that absolutely nothing could open. Houdini mastered it in exactly four minutes. Police Officer Graf was found guilty of slander, heavily fined, ordered to pay all costs of the lawsuit, and to insert an advertisement in all of the Cologne newspapers proclaiming his punishment, at the same time "in the name of the King" openly apologize to Houdini.

For the third time Graf disregarded the order and the case was carried to the highest court in Germany, and then



No. 10

again Houdini won. Then the following appeared in the Cologne press:

"In the name of the King:

"He is known that the artist known as Harry Houdini, of New York City, America, against the Cologne Police Schutzmann Werner Graf for slandering (insulting).

"The Royal Schoffengericht, the third Forenstrat, Rammner, found Werner Graf guilty of openly slandering Houdini, being the chief instigator of the article which he caused to be inserted in the *Rheinische Zeitung*, July 25, 1901, and the headlines, which read: 'Houdini, the World Famous Handcuff Releasee,' being found guilty of the above charge. Werner Graf is fined 30 marks in money, and should he fail to pay the fine, he will serve a day in prison for every five marks, and is also fined to pay all costs of the three trials.

"Houdini has the right to publish the verdict one time in the Cologne newspapers at the cost of Schutzmann Werner Graf. For the rightful verdict of this verdict, we sign as responsible, Coln, October 14, 1902. Stuck Stecker.

"Gerichtschreiber des Kgt. Amtsgericht Abt. VI."

## HOUDINI SERIAL NOVELIZED

"The Master Mystery" Written by Arthur B. Reeve and John W. Grey for Big Publisher.

Arrangements have been made for the novelization of the Houdini serial, "The Master Mystery," and its publication in book form will appear in a short while.

This exciting novel has been written by Arthur B. Reeve and John W. Grey and will be illustrated from the photographs. The publishers, Grosset & Dunlap, are putting the book on the market at the retail price of five. It will be handsomely bound in cloth with an illustrated multi-colored outside wrapper.

While in the "Master Mystery" you will be regaled with thrills and excitement, it is also a novel of the most interesting kind. A strange condition about the story is that it was the intent of the authors to bring out a novel first and the picture, but because of the failure of Houdini to make the picture was waved aside and the picture was produced before the publication of the book.

The book will be issued to the public after a few of the episodes are released and Grosset & Dunlap have arranged for nation-wide distribution of the book through local book stores.

The local distributor of the serial can tell you where the book can be secured. NOTE TO EXHIBITORS—Your exchange can tell you all about "The Master Mystery" novel. See him at once and make arrangements to take advantage of this advertising publicity. It will be a great help to you. You can also co-operate with you in the matter of window display and special stunts. The exchanges are working in conjunction with the local book store to aid you in this additional publicity.

# Press Matter for Your Papers

## HOUDINI BOUND SO HE CANNOT ESCAPE

Houdini, the world-known master magician, appearing at the Theatre in "The Master Mystery," is a living enigma to not only his public, but to scientists, magicians, psychologists. He is credited with the power of muscular control, with the power derived from a secret knowledge of physical leverage, with the power of vibratory control; with the power of dematerialization. To all of which Houdini keeps a provoking and mysterious silence.

Suffice it to say that to the present date Houdini has escaped from paper bags, zinc-lined piano boxes, packing cases, padded cuffs, straightjackets, iron cages, willow hampers, iron cages, a United States mail pouch furnished with a rotary lock belonging to the United States Government, a large football, a large Derby deck with secret locks, a Siberian prison van. He leaped, heavily handcuffed, in zero weather, from Belle Island Bridge in Detroit, Michigan, and released himself by his own power.

He escaped from the prison cells in San Francisco Bay, with his hands handcuffed behind his back and more than a thousand pounds of ball and chain locked to his body, he released himself, failure to do which would have caused his death. He escaped from a plate-glass box and did not even scratch the glass. And he has escaped from prison cells in almost every city in America and the most famous prisons in Europe. Also Houdini can pass through a solid wall.

But a scrap of paper is what holds the master magician to the great fifteen-episode Houdini serial by Arthur B. Reeve and Charles A. Logue, which Mr. Rolfe is now producing.

The teacher considered the embryo drama as good that when the class had assembled for called its young authors, who signed themselves by her heroine's name, "Theresa Vincennes," to stand beside her on the platform, while she paid her what, according to the teacher's well-meaning idea, was the signal distinction of hearing her first play read before the entire class. But the six-year-old child was appalled, chastised even, at the publicity given her first brain child, and so far as is known that little fairy tale was to be only play from the pen of Ruth Stonehouse.

But it is a well-known truth that art, which is nothing more or less than the will to express one's self, will never flourish in a child's mind, and so far as is known that little fairy tale was to be only play from the pen of Ruth Stonehouse.

"Theresa Vincennes" again came before the applauding public, and this time in such a way as to mark the occasion as the forerunner of a wonderfully successful career. The scene is again the little town in Arizona. Preparations were being made for a church festival in aid of the fund of said church, which, as is so frequently the case, was in a sadly amene condition.

National and fancy dances were the auspicious plans for the program, but where, oh, where was a Spanish dancer, or at least a volunteer in that particular feature of the terpsichorean art? Little "Theresa Vincennes" stepped forward and volunteered her services as a Spanish dancer. Thus came about little Ruth Stonehouse's first appearance in public as a performer. Her debut settled, her next thought was her costume and her dance. She unearthed a mantilla in her home, and with her mother's assistance a costume was created. And now came the dance. The child had never done a Spanish dance before; in fact, up to that time she had never danced. But she was undaunted, she created one herself, and on the night of the festival made her

## INSTRUCTIONS

These stories are arranged in one- and two-column style. You can get the cuts as shown at your exchange. In ordering cuts be sure and order by number. If you want electros or mats of the stories order by title from your exchange.

Every story you get published in your local paper will increase the value of the picture three times. Always try to get some stories published before your newspaper advertisements appear.

## SUCCESSFUL SCREEN STAR WRITES PLAY AT AGE OF SIX

### RUTH STONEHOUSE HAS INBORN TALENT FROM CHILDHOOD DAYS

We will introduce the heroine of this story in the schoolroom. The first primary-grade schoolroom in her native small Arizona town. The teacher, in distributing the papers of a written lesson, corrected during the recess period, to their respective desks, espied on one that was very promising pupil, the manuscript in childish scrawl of a fairy story in play form. The teacher, naturally, was naturally interested to read the tale, all about the dashing Prince Charming and his rescue of the lovely Theresa Vincennes.

Within a very short time after the festival which was destined to play such an important part in the life of the little girl, she was playing minor parts. Opportunity knocks frequently in Miss Stonehouse's truly meteoric career. It was just on the eve of her debut in vaudeville, with the insurance of a forty weeks' contract, that the young dancer received a call from a schoolgirl friend who happened to be the daughter of a big Chicago film producer. The friend mentioned pictures, with the result that her listener promptly furnished her assured vaudeville career for a small position with a Chicago motion-picture concern, where she played minor parts.

But it is incredible to imagine Ruth Stonehouse long in any minor capacity, for it was but a little while after the film world began to hear of her, and but a few years when she was heralded far and wide as "the girl of a thousand expressions."

Ruth Stonehouse is one of the best-known stars on the silver screen to-day. Barely five feet tall, she is a bundle of brains, ambition, beauty. And instead of her head being turned by all the praise and admiration, she is a most sensible young woman and devotes every spare moment to study and the improvement of her work. It is through this alone that the little star has risen to fame. Well known as she is for her boy parts, Miss Stonehouse is equally well known as the most versatile actresses before the camera, her repertoire running from innocents to vampires, with an equal success in every role.

When the time came to produce the Houdini serial B. A. Rolfe, president of the company, searched far and wide for a type to play the part of a villainess, and finally, after much persuasion, Miss Stonehouse was engaged. The role is a particularly difficult one and it requires a great deal of delicate handling, being exceptionally emotional and giving ample opportunity for Ruth to display her talents.

At the present time great plans are being laid for Miss Stonehouse's future, and it is understood that she has a long-time contract with the Rolfe Productions, Inc.

## BY REQUEST OF HOOVER

Margaret Marsh, or as she is more generally known about the studios, Lovey, has for years, what few she has so far, been a great admirer of Houdini's. Every season she has faithfully followed each new wonder feat, often mingling with her keen interest in the more recent a feeling of regret, as though the passing of a friend, with the elimination of some particular favorite from the program of the master magician.

The vanishing-elephant trick, which was one of the biggest of Houdini's features last season, Miss Marsh never tired of; in fact, she was greatly anticipating its revival this year. But alas! for his fair admirer, Houdini had other surprises in store.

The other morning, up at the Yonkers studio, where the Houdini serial by Arthur B. Reeve and Charles A. Logue is being filmed by the B. A. Rolfe Productions, as Houdini and Miss Marsh were waiting for the always last little something to be done to the set, Lovey asked Houdini why he wasn't using his favorite vanishing-elephant trick this season.

"Why didn't you hear about that?" queried Houdini. "Mr. Hoover especially requested me not to."

"Mr. Hoover especially requested you not to?" repeated the mystified Miss Marsh.

"Yes, you see, we must conserve on elephants just the same as practically everything else," explained Houdini. "I made two disappear a day, that was twice a week, and with an eighteen weeks' engagement—why, figure it out for yourself. Mr. Hoover said that I was exhausting the elephant supply of the world."

Just then Houdini caught a gleam in Miss Marsh's eyes that made him take a discreet and sudden interest in the camera.

"The Master Mystery," in which Houdini is appearing, will be at Theatre on

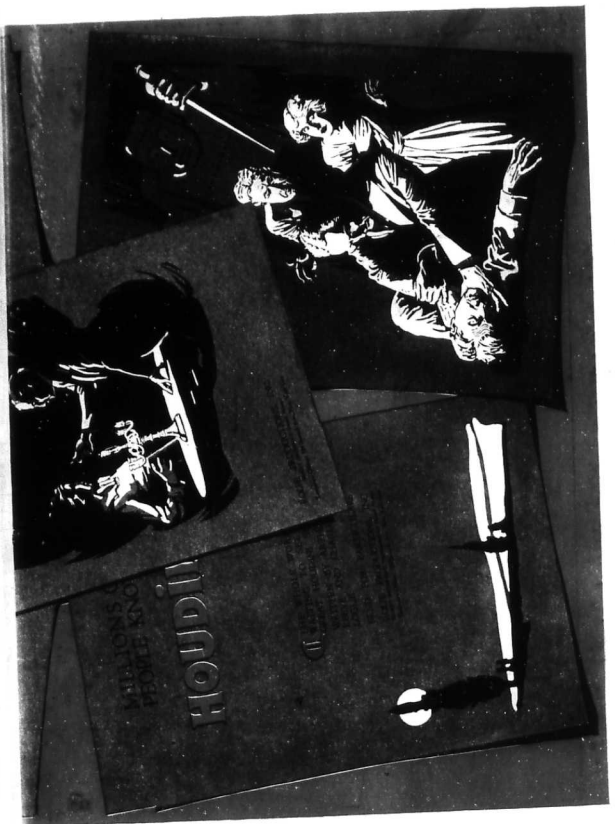
## HOUDINI HANDCUFF TRICK EXPOSED

Beginning "The Master Mystery," a serial featuring Houdini, the Handcuff King, will be shown at Theatre. This serial is in the nature of a novelty serial, but it also has a wonderful love story and is filled to overflowing with thrills and perilous stunts. In the first episode, which will be shown on night Houdini does his famous handcuff trick in an uninterrupted close-up before the camera. He is also bound in a straightjacket from which he escapes in less than a minute. There are many tricks used in the production of the Houdini serial which has been made under the most perfect conditions. An exciting serial was written by Arthur B. Reeve and Charles A. Logue, who are the authors of the serial.

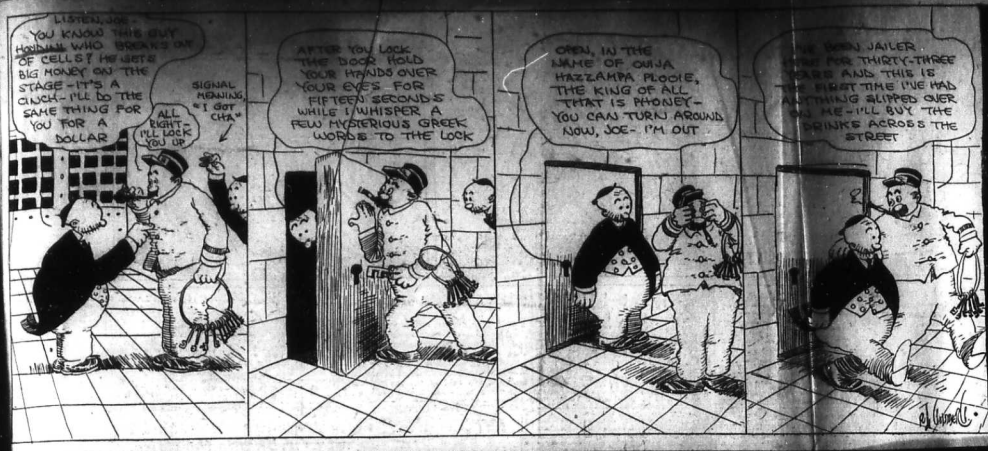
Arthur B. Reeve, it will be remembered, is the author of the Craig Kennedy detective stories and is considered one of America's foremost writers of mystery stories.

It is said that the serial has many new and novel situations, being replete with thrills and heart interest.

## What the World Says!!



THEATRE  
HOUDDI



# Shubert-Teck

Perhaps nothing can better prove the supreme artistry and showmanship of Houdini at the Teck this week than this. There was an accident in the first effect he presented, yet not one person in the audience except a few magicians, even suspected there was anything wrong. Houdini carried it off in a masterly manner and the trick he made out of it was as good as the one he intended to present.

Houdini is the same Houdini now as when he gave his last performance in Buffalo eight years ago. He is the same Houdini that offered card tricks here in the old Robinson museum 30 years ago. He is older, of course, in years, but he has all the old enthusiasm for his profession and just as much ambition. In those days the exhibition was for success. He attained the success. The ambition now is to uncover fraudulent mediums. He is uncovering them.

The performance Monday night lasted for a little more than two hours and a half. But it did not seem that long. It seemed like a few minutes—the few minutes, to all of the big audience.

The performance is divided into three parts. The first part consists of magic and illusions, presented as only Houdini can present them. He liberally mixes many of his jaw-dropping feats, which he invented himself, with a few old timers that fooled our grandfathers and great grandfathers. He does not invent himself. He violates all precedent by giving credit to the inventors.

Perhaps the most striking feature of this first part, and of the entire performance for that matter, is its reality. In two rich settings, he produces and works with silks of every description and pattern. There was more than one woman in the audience that night who wished she had some of the gorgeous pieces for gowns.

In this section, Houdini features "Palisades," an illusion presented 70 years ago by Dr. Lynn. It fooled last week's audience just the same as it fools the audience of this day. Truly, it aroused more laughter now than it did then, but Houdini is present now. In addition he presents five girls from a seemingly bygone era, with their white dresses and their hair in elaborate buns.

Then comes the second part of the performance. It is a series of "tricks" which Houdini worked out in the simplicity of the methods of producing the "miracle" around which the audience when the magician showed just how it was done.

Then Houdini demonstrated how he could ring bells, tinkle tambourines and have "spirit hands" touch others in the audience while his hands and feet, seemingly, were held by others. The performance was concluded with a challenge to Buffalo mediums to present any physical spiritualistic effects that Houdini cannot duplicate or expose. The mystifier offers a reward of \$10,000, in addition to the reward of \$10,000, in addition to the reward of \$10,000 for any such effect.

This \$10,000, by the way, is in the hands of Mayor Schwab in the form of negotiable bonds. If the medium succeeds in successfully demonstrating an effect the money goes to a charity. During this conclusion, one spiritualist believer in the audience did a little heckling. But he was unable to go very far.

Employees of the Pierce Arrow plant are just challenged by mystifier to and escape from a container that they build and repair after he has entered it. He accepted and will make the attempt Wednesday night.—J. R.

to get an engagement in a museum at a salary next to nothing, to the position of being the most noted living magician.

With a committee containing several prominent Buffalonians on the stage, Houdini exchanged human beings in a locked, sealed and corded trunk. Then he offered the East Indian needle trick that has been copied, although never duplicated, by dozens of other magicians. He concluded this part with the water torture cell escape, in which he offers a reward of \$1,000 to anyone who can prove there is any possibility of his breathing while suspended head downwards in the water. Truly, as he admitted, this is the greatest performance of his strenuous career.

The third part of the program is devoted to an expose of fraudulent spiritualistic mediums. Houdini makes it perfectly clear that he is not attacking religion or any believer in that religion. He is attacking false mediums who take advantage of the faith of believers to mulct them.

For this the expose, a large committee of men and women, all known as residents of Buffalo, volunteered to go upon the stage. First the mystifier demonstrated one of the more than two hundred ways of doing the date writing trick. To the lady who volunteered to be the subject the trick was incomprehensible when performed, as it was to a large part of the audience despite the open manner in which Houdini worked. However, the simplicity of the methods of producing the "miracle" around which the audience when the magician showed just how it was done.

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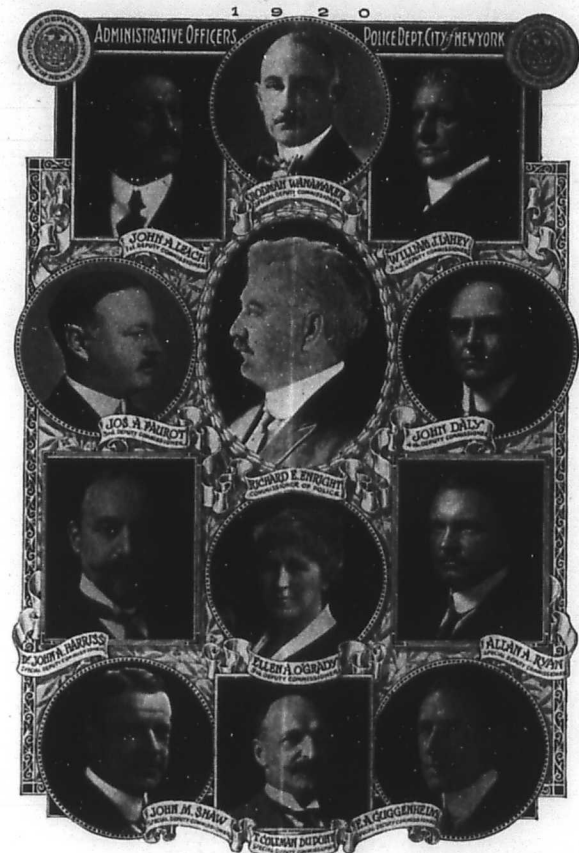
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David Kane	94	Edward F. McNally	109	John W. O'Connor	Tr. B.
William H. Sullivan	95	Albert F. Mason	111	John D. Ormsby	Tr. C.
Lieut. Benjamin F. Austin	96	John T. Reith	112	John L. Falconer	Tr. D.

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Manvanna Lair No. 5  
Frank Wilson  
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Edward J. Fitzsimmons  
United Spanish War Vets.,  
Manvanna Lair No. 5  
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## PROGRAM

Five stations of inter-communicating telephones have been installed along the track in front of the grandstand for the purpose of announcing the events on the program.

### IN HONOR OF THE MAYOR

Saturday, August 21st, will be in honor of the Mayor.

### IN HONOR OF THE GOVERNOR

Saturday, August 28th, will be in honor of the Governor.  
During the afternoon the following brass bands will play:

Police Department Band  
Fire Department Band  
Street Cleaning Band.

The Police Glee Club will sing popular selections.

### SINGING BY DOROTHY JARDON

Dorothy Jardon, late prima donna soprano, Chicago Opera Company, will sing the "Star-Spangled Banner," accompanied by the orchestra.

During the singing by the assemblage, five beautiful large silk American Flags will be fired 700 feet into the air, suspended from parachutes, the flags floating gracefully and majestically over the field. Arranged by Pain's Fireworks, Inc. The Police Band will play the colors.

### AERONAUTICAL EXHIBITIONS

1. Thirty planes commanded by Colonel G. C. Brandt, U. S. Army, will give exhibitions as follows:

Formation flying  
Acrobatics  
Race around track at low altitude  
Parachute drop.

2. Two dirigibles, U. S. Navy, airship exhibition flying.

3. Miss Laura Bromwell, only woman aviator who flies a machine while a man walks or stunts on the wings, will give exhibitions of straight flying, racing and acrobatics.

4. Allan Law, of the famous Law family of dare-devils, will make a sensational parachute drop, and will loop-the-loop while standing on the wings. This will be the first time that this feat has ever been attempted.

### SHAM BATTLE

Participated in by two companies of the 14th New York Infantry, N. G., commanded by Colonel Herman A. Metz; two companies of Police Reserve Infantry, one Machine Gun Company, and one Field Gun Company of the Police Reserve commanded by Lieut. Colonel William A. Dawkins, and four companies of the Military Order of the Serpent (Spanish War Veterans) as follows:

Gua Gua Lair No. 1  
Palawan Lair No. 18  
Batangas Lair No. 3  
Manvanna Lair No. 5.

### CLOWNS

Fifty men in mimic sham battle and other side-splitting burlesque acts will perform under the direction of Lieut. Martin Regan, Headquarters Division.



## CIRCUS

Madame Bersac's circus ponies, dog and mule will entertain. (Courtesy Luna Park.)

## TRAINING EXHIBITIONS BY WORLD'S CHAMPIONS AND OTHERS

Exhibition of training by the foremost experts of the world, including Jack Dempsey (heavyweight champion) and partner; Benny Leonard (lightweight champion) and partner; Mike O'Dowd (ex-middleweight champion) and partner; Battling Levinsky (light heavyweight champion) and partner; Jack Britton (welterweight champion) and partner; Harry Wills and partner; Knockout Brennan and Sgt. Ray Smith, A. E. F. champion, partner; Boy McCormick (light heavyweight champion of Europe) and partner; and others. Timers and Announcers—Bill Brown, Jim Corbett, Billy Gibson.

## WRESTLING

*Catch-as-Catch-Can*

Martin Ludecke, Champion of Panama,

vs.

Harry Stevens, of Scranton, Middleweight Champion.

Referee—George Bothner.

*Graeco-Roman Style*

Ernest Roeber, Retired Graeco-Roman Champion of the World,

vs.

Tom Jenkins, Retired Champion, now wrestling instructor at West Point.

Referee—George Bothner.

## WILD HORSE RACE

George Walsh, premier athlete of the screen, vs. "Mexican Tony," the round-up wizard from the Southwest.

## HORSE RACING

Four horses; distance,  $\frac{3}{8}$  mile

Four Horses; distance,  $\frac{1}{2}$  mile

## HOUDINI

The World-Famous Self-Liberator and Cinema Star, who has just returned from his record-breaking tour of Europe, will be strapped securely into a *Police Regulation Straitjacket*, such as is used to restrain the *Murderous Insane*, then fastened by his ankles, and in this condition will be suspended in mid-air and attempt to release himself in full view of the audience.

## POLO GAME

Exhibition between members of the Mounted Force.

## PUSH BALL

Selected members of the Force will give an exhibition game.

## ROUGH RIDING

Daring feats of horsemanship by Mounted Policemen. Details found on another page.

## MANY FIELD EVENTS

On another page will be found a list of the track and field events performed by the Olympic heroes of the Police Department.

## CUP PRESENTATION

Hope Hampton, favorite screen artist, will present two silver cups as first and second point competition prizes, Track and Field events.

## Track Events and Exhibitions

Saturday, August 21, 1920

## Event No. 1

## MOUNTED EXHIBITION DRILL

(Mounted Men)

## Event No. 2

## TUG OF WAR

(Police Inspection Districts—Open to Police and Police Reserves)

6th Insp. Dist. (Police Reserves)

7th Insp. Dist.

9th Insp. Dist.

12th Insp. Dist.

15th Insp. Dist.

16th Insp. Dist.

## Event No. 3

## TUG OF WAR

Scratch  
(Traffic Division)

Traffic "A"

Traffic "B"

Traffic "C"

Traffic "D"

## Event No. 4

## THROWING THE DISCUS

No.	Name	Precinct	Hdep. Feet.
4	Stephen, Arthur, H. D.	12	
6	Eller, John J., M. C. No. 2	7	
18	Ryan, Timothy, 17th	Scr.	
43	Collins, Michael, 46th	15	
62	Thompson, William, 49th	10	
69	Gleason, Fred, 22nd	10	
66	Sheridan, Patrick, D. B.	15	
85	McEntee, Jos., 49th	10	
106	McGowan, Patrick, T. B.	15	
110	Bechtele, Wm., 43rd	12	
111	McLaughlin, John, 43rd	10	
112	Ferriola, John, 49th	11	
140	Hunt, Arthur, 49th	12	
145	Miles, John, 49th	10	
146	McGuire, Hugh, 93rd	11	
153	Hess, Chas., 53rd	10	
154	Stilson, Chas., 70th	8	
156	Murphy, John, 80th	15	
172	Hanrahan, Thos., 37th	10	
185	Carman, Fred, 74th	10	
203	Ruane, Hugh, 70th	11	
207	Himes, John J., 73rd	11	
209	Miles, James C., 57th	10	
213	Strupell, Adam, 118th	15	
216	Healey, John, Traffic "B"	12	
218	Hillman, Fred, 21st	10	
221	Bell, John E., 113th	12	
227	Correll, Herman, 49th	10	
228	Meade, Michael, M. C. No. 2	12	
268	Lynan, Patrick, 97th	10	
276	Buttler, John, Traffic "B"	10	

279	Buckley, Danl., 49th	10
283	Ryan, Thomas, Traffic "B"	10
284	O'Shea, John, 1st	15
292	Behrens, William, Traffic "C"	Scr.
293	Melia, James, Traffic "C"	11
295	Golden, Edw., Traffic "C"	12
297	Milward, Edw., Traffic "C"	10
346	Shanahan, Maurice, Traffic "A"	10
387	Lorz, Philip, 46th	11
400	Bishop, George, 79th	12
410	Futter, Louis, 13th	10
436	Connelly, Michael, 31st	11
448	Correll, Harry, Traffic "C"	5
486	Delaney, William, M. C. No. 1	12
490	Bresnan, Harry, M. C. No. 1	10
506	Wanzer, Orville, Traffic "C"	10

## Event No. 5

RUNNING HIGH JUMP—HANDICAP  
(Police and Police Reserves)

No.	Name	Precinct	Hdep. Inches
2	Mulderrig, Martin J., 46th	5	
6	Eller, John J., M. C. No. 2	2	
7	Lustbader, Paul H., 46th	5	
15	Meir, William E., Traffic "B"	7	
17	Ludwig, Harry, 53rd	8	
18	Ryan, Timothy, 17th	4	
44	Coughan, Geo. F., 46th	7	
63	Lazowsky, Louis, 35th	1	
71	Keohoe, Augustine, Traffic "B"	8	
72	Scheider, Joseph F., Traffic "B"	3	
81	Wells, Charles, 97th	7	
148	Neville, James J., 96th	7	
170	Green, John A., Traffic "B"	7	
240	McDonald, Philip, Traffic "B"	7	
252	Winter, Christan, Traffic "A"	7	
262	Gallagher, Frank, 82nd	7	
289	McVeigh, Robert S., Traffic "C"	6	
291	Callahan, James J., Traffic "C"	8	
293	Melia, James, Traffic "C"	6	
294	Walter, Conrad K., Traffic "C"	6	
296	O'Leary, John, Traffic "C"	6	
300	Brigley, Oliver J., Traffic "C"	8	
301	Curry, Daniel, Traffic "C"	9	
303	Nevin, William, Traffic "B"	2	
304	Murphy, Timothy, Traffic "B"	8	
329	Byrne, Joseph, Traffic "B"	3	
348	Murphy, Edward A., Traffic "A"	3	
359	Lyman, Joseph, 18th	5	
373	Carh, Dennis, 39th	7	
374	Crawford, Thomas, 39th	7	
376	O'Leary, John, 26th	7	
412	Murtha, John W., 5th	7	
417	Neary, Patrick, Traffic "B"	8	
420	Stager, Bernard, Traffic "B"	7	
423	Brilla, Julius, H. D.	7	
445	Cronnin, John A., H. D.	3	
457	Reilly, Thomas M., 67th	7	
471	Jennings, Eugene, 43rd	Scr.	
479	Stoffer, Charles H., 37th	2	
481	McGrath, Richard, 14th	7	
492	Holmes, J. H., 38 P. R.	3	
494	Bolden, Charles, 38th P. R.	3	

Regards Houdini

## Event No. 6

## THROWING 35-POUND WEIGHT

No.	Name	Precinct	Hdep. Feet
2	Mulderig, Martin, 46th		8
46	Steffins, Arthur, H. D.		8
6	Eller, John J., M. C. No. 2		7
16	Ryan, Malachy, 53rd		7
18	Ryan, Timothy J., 17th		4
42	Gabel, Jos., 46th		6
43	Collins, Michael, 46th		10
66	Sheridan, Patrick, D. B.		8
104	Shieder, Benj., 43rd		7
106	McGowan, Patrick J., Traffic "B"		10
107	Burne, Adolph, Traffic "B"		8
108	Sullivan, Patrick B., Traffic "B"		10
122	Vecchio, Chas., 45th		10
125	Halligan, Jos., 45th		8
146	McGuire, Hugh, 93rd		6
149	Logan, William, 22nd		8
150	Sullivan, Michael, 22nd		8
154	Stilson, Chas., 70th		5
155	Luck, Julius, 23rd		10
159	Mulcahy, Danl., 45th		10
172	Hanrahan, Thos., 37th		8
203	Picane, Hugh, 70th		8
207	Hines, John, 73rd		5
208	Kilby, William M., 57th		10
212	Kernner, Chas., 118th		8
213	Strupel, Adam, 118th		8
214	Izstein, Edw. J., 118th		8
217	Kane, John M., Traffic "B"		10
227	Correll, Herman, 49th		8
228	Meade, Michael, M. C. No. 1		6
232	Hanley, Martin, 96th		10
241	Coleman, Anthony, Traffic "B"		10
247	Koop, William J., 57th		8
249	Gleason, Michael, 26th		8
253	Royce, Burtram, Traffic "A"		8
258	Ryan, Chas., Traffic "A"		8
259	Walsh, Patk., Traffic "B"		5
284	O'Shea, John, 1st		8
292	Behrens, William, Traffic "C"		6
297	Milward, Edw., Traffic "C"		8
299	Shea, Timothy, Traffic "C"		7
330	O'Mara, Danl., Traffic "B"		6
342	Weltsch, Reuben, Traffic "A"		4
346	Shanahan, Maurice, Traffic "A"		8
393	Blush, Chas., Traffic "D"		8
400	Bishop, George, 79th		8
422	Reynolds, Richard, Traffic "B"		8
442	Bortig, Ulysses, 87th		10
448	Correll, Harry, Traffic "C"		Scr.
471	Jennings, Eugene, 43rd		6
490	Bresnan, Harry, M. C. No. 1		7
506	Wanzer, Orville, Traffic "C"		4

## Event No. 7

150-YARD HANDICAP  
(Police)

No.	Name	Precinct	Hdep. Yds.
2	Mulderrig, Martin, 46th		7
3	Antinello, Mateo, 46th		12
5	Kelly, Michael J., H. D.		12
6	Eller, John J., M. C. No. 2		Scr.
10	Winthrop, David, 23rd		9
11	Stark, Michael, 23rd		8
13	Henry, William, 23rd		10
15	Meier, William E., Traffic "B"		10

17	Ludwig, Harry, 53rd	13
21	Soec, Joseph, 23rd	12
22	Littlefield, Gerard, 21st	10
24	Woods, John P., 7th Dis.	11
25	Patrick, William, 96th	14
28	Meindel, George, 96th	10
29	Hagen, Charles, 96th	15
30	O'Rourke, Joseph, 96th	15
31	McDonald, Walter, 96th	9
34	Byrne, Charles, 87th	8
35	Fierick, Michael, 47th	9
36	Hoffman, Rudolph, 47th	5
53	Reynolds, Charles, 116th	9
58	Birch, Wilbur, 83rd	7
61	Claffey, Hubert, 83rd	9
64	Harrington, Thomas, 29th	8
70	Blank, Edward, 116th	14
65	Duggan, George J., H. D.	9
74	Leonard, John, 78th	9
75	Dermoddy, James, 47th	10
76	Brogan, James, 47th	5
79	Rickert, Frank, 21st	12
89	Stuchle, Chas., 98th	13
91	Milnerstadt, Chas., 98th	9
93	Mahoney, William J., 98th	11
94	Maxwell, John P., 98th	10
96	Seeger, William J., Traffic "B"	10
100	Harriott, A., Traffic "B"	12
101	Block, Carl, 16th	10
102	Bauer, Henry, H. D.	13
105	Von Frank, Albert, 47th	11
109	Woods, John J., 46th	13
114	McCoy, Alexander C., 43rd	11
115	Cowhen, John, 43rd	15
116	Taylor, John J., 43rd	9
117	Bonaventura, Chas., 45th	9
118	Skea, Matthew, 45th	5
119	Dudley, William, 45th	10
120	Miller, Henry, 45th	10
121	Munster, Irving, 45th	9
126	Youngman, Theo., 45th	9
128	Cassidy, William, 45th	15
130	Hughes, James, 45th	12
133	Healy, Maurice, 45th	9
134	Crimmins, Edw., 45th	14
135	Yost, Charles, 45th	15
139	Mulcahy, Thos., 45th	14
141	Kronambiter, Emil, 49th	14
152	Mielke, Herman, 22nd	11
156	Murphy, John J., 80th	10
158	Marry, John, 45th	9
161	Clair, Chas., 45th	11
164	Schwartz, Louis, 45th	10
166	Lutz, Philip, 79th	10
170	Green, John A., Traffic "B"	15
174	Blaswick, Frank, 74th	14
175	Doyle, Edward, 74th	12
176	McGuire, John P., 74th	12
177	Kevigan, Andrew, 74th	13
179	Chester, Arthur, 74th	12
186	Fink, John J., 74th	12
187	Kane, George, 14th	13
188	Byrnes, Walter, 49th	14
204	Moore, Thos., 73rd	15
221	Bell, John, 113th	9
223	Mayer, Anthony, 53rd	14
224	Leahy, Edw., 53rd	15
230	McDonald, Myles, Traffic "B"	14
243	Suhr, August, Traffic "B"	12
244	O'Brien, James, Traffic "B"	13
245	Kelly, James, Traffic "B"	15
248	McCross, Nelson, 26th	14

250	Johnson, Conrad, 91st	12
252	Winter, Christian, Traffic "A"	14
254	Sheely, Chas., Traffic "A"	13
255	Oswald, Chas., Traffic "A"	11
256	Smith, William, Traffic "A"	13
262	Gallagher, Frank, 82nd	11
263	Stieger, William, 82nd	15
270	Kenn, John, 37th	10
274	Kempf, William, 95th	14
293	Melia, James, Traffic "C"	11
280	Fette, Bertram, Traffic "B"	9
281	Ashworth, John, 35th	13
294	Walters, Conrad, Traffic "C"	11
298	Fuchs, George, Traffic "C"	9
303	Nevins, William, Traffic "B"	11
305	Almindinger, William, Traffic "B"	9
306	Murphy, Thos. F., 29th	12
307	Oswald, Thos., Traffic "B"	12
309	Wallace, John, Traffic "B"	9
310	McDonald, William, 109th	12
314	Curtin, James A., 21st	9
316	Schaeffer, Paul, 35th	15
319	Bray, Patk., 45th	14
320	O'Dea, George, 90th	13
321	Duffy, Walter, 90th	10
322	Barnes, Benj., 90th	7
323	Glanders, Herman, 91st	9
325	Campbell, William, 37th	9
330	O'Mara, Danl., Traffic "B"	15
331	Peterman, Fred., Traffic "B"	9
332	McCauley, Thos., Traffic "B"	14
334	Cahill, Francis, 49th	9
337	Wyand, Thos., 49th	9
341	Dougherty, Edw., 47th	12
347	Locke, Wm., Traffic "A"	9
348	Murphy, Edw., Traffic "A"	11
349	Artus, Wm., Traffic "A"	12
353	Thelen, John, 118th	13
356	Crozier, Alex., 49th	10
358	Curry, Jos., 18th	8
359	McGlinchy, Danl., 40th	15
366	Woehrl, Christian, 39th	11
369	Smith, Frank, 39th	9
377	O'Brien, Jerry, 56th	14
381	Bennett, James, 89th	15
382	Gordon, John, 89th	14
383	Goldstein, Siegel, 89th	9
386	McGovern, Jos., Traffic "D"	9
388	O'Connor, Wm. C., 73rd	6
390	Link, George, Traffic "D"	13
391	Block, Wm., Traffic "D"	13
392	Falish, Alphonse, Traffic "D"	11
394	Smith, James, Traffic "D"	13
395	Deutsch, August, Traffic "D"	13
396	Rom, John, Traffic "D"	12
398	Nelson, Abr., 79th	10
399	Cashman, Danl., 79th	8
403	Vesey, John, 94th	14
404	Crashy, John, 43rd	12
405	Moder, Fred, 43rd	12
406	McDonald, Jay J., 54th	14
476	Gillman, James, 29th	9
478	Duerholz, Gustave, 56th	14
481	Poten, George, 13th	14
421	Stone, John, Traffic "B"	15
423	Briller, Julius, H. D.	12
430	VonBargen, John H., 93rd	9
433	Hartweg, Charles, 85th	12
439	Jefferson, Joseph, 22nd	14
443	Bohan, Thomas E., 73rd	13
444	McGee, James J., Traffic "B"	14
447	McConville, John F., Traffic "C"	9

450	Flood, Cornelius J., Traffic "C"	12
454	Scakett, Arthur, 37th	9
455	Gabel, Edward A., 37th	14
457	Reilly, Thomas M., 67th	13
459	McDonough, Thomas A., 78th	9
467	Kennek, James C., 118th	13
473	Linker, Henry A., 22nd	9
479	Stoffer, Charles H., 37th	7
483	Laurita, Frank, 18th Dist.	8
485	Eller, Harold, M. No. 1	8
489	Isaacson, John R., 79th	11
491	Keppler, Albert, M. No. 1	10
182	Noel, George J., 74th	12
183	Foakenberg, Fred, 74th	12
233	Stokely, William S., 96th	14
498	Singer, Harry, 28th	12
508	Winterhalter, Charles, 46th	15
510	Ross, Leo, 118th	10

## Event No. 8

TRICK AND COSSACK RIDING  
(Mounted Men)

## Event No. 9

100 YARD DASH  
(15 Year and Over)

No.	Name	Precinct	Hdep. Yds.
23	Byrnes, Jeremiah, 46th		7
42	Gabel, Joseph, 46th		7
45	Hellman, Abe, 80th		7
46	Jeckel, Joseph, 88th		8
51	Murphy, John F., 74th		9
59	Flynn, Joseph, 83rd		9
68	Wolfe, John, 47th		10
80	Snydecker, Nathan, 3rd		4
82	Irving, William, 1st Dist.		Scr.
90	Ward, John, 98th		7
124	Blake, Millard, 45th		9
131	Levins, Robt., 45th		5
137	Stockhouse, Julius, 45th		8
146	McGuire, Hugh, 93rd		4
151	O'Donnell, Dennis, 22nd		6
155	Leck, Julius, 23rd		10
157	McGuire, James, 45th		8
162	Callahan, John, 45th		10
180	Fletcher, Chas., 74th		7
195	Dooley, Danl., 32nd		9
196	Davey, Matthew F., 74th		5
201	O'Sullivan, Eugene, 87th		6
205	Coots, William, 73rd		7
206	Smith, Albert W., 50th		9
213	Strupel, Adam, 118th		5
215	Mayer, Ernest, 118th		7
218	Hillman, Fred, 21st		3
220	Apple, John, 45th		9
246	Tynan, John, 57th		5
261	Sheridan, Patk., H. D.		7
267	Lizowsky, Otto, 56th		8
269	Farley, Thos., 26th		6
277	Maguire, Patk., 46th		7
278	Kessler, Fred, 53rd		7
282	Walsh, Patk., 49th		8
288	Ansmom, Wm., 72nd		8
313	Sauer, Otto, 112th		6
317	Horan, Joseph, 43rd		7
336	Traynor, Patk., 49th		9
339	Rueschle, Frank, 83rd		8
350	Delahanty, Edw., Traffic "A"		8

354	Brady, Edw., 118th	8
360	Cantwell, Patk., 118th	10
372	Kuhlman, Chas., 39th	9
407	Mooney, James F., 8th Dist.	9
414	Shea, William, 47th	7
419	O'Sullivan, Danl., Traffic "B"	8
424	Randolph, John, H. D.	9
426	Keannealy, William G., Traffic "B"	5
449	Etchell, Arthur, Traffic "C"	7
456	Smith, Thos., 74th	7
458	Early, Martin, 33rd	8
469	Beerman, Louis, 50th	7
487	Miller, John, M. C. No. 1	7
512	Craig, Lee P., 45th	9

**Event No. 10**

RESCUE OF WOMAN RIDER  
(Mounted Man)

**Event No. 11**

300-YARD RUN HANDICAP  
(Police and Police Reserves)

No.	Name	Precinct	Hdcp. Yds.
2	Mulderrig, Martin J., 46th	14	
5	Kelly, Michael J., H. D.	21	
6	Eller, John J., M. No. 1	Scr.	
12	Welsh, Richard, 23rd	18	
36	Hoffman, Rudolph, 47th	14	
40	Behr, George F., 47th	18	
41	Tighe, Joseph, 46th P. R.	4	
54	Pepper, William, 49th	23	
58	Birch, Wilbur R., 83rd	20	
75	Dermondy, James P., 47th	20	
101	Block, Carl H., 16th	20	
109	Woods, John J., 46th	25	
114	McCoy, Alexander, 43rd	20	
117	Bonaventura, Charles, 45th	23	
118	Skea, Mathew A., 45th	Scr.	
119	Dudley, William, 45th	16	
120	Miller, Henry, 45th	10	
121	Munster, Irving, 45th	16	
126	Youngman, Theo., 45th	16	
131	Levins, Robert, 45th	25	
132	Prozza, John, 45th	23	
133	Healey, Maurice, 45th	18	
143	Tully, Edward J., 40th	20	
152	Mielke, Herman C., 22nd	18	
156	Murphy, John J., 80th	15	
158	Marry, John, 45th	16	
160	Kelleher, James, 45th	25	
161	Clair, Charles, 45th	20	
164	Schwartz, Louis, 45th	20	
188	Byrnes, Walter R., 49th	25	
193	Fairclough, Harry, 46th	25	
197	Mahoney, Michael, 40th	18	
199	Walsh, Patrick, 40th	25	
223	Mayer, Anthony J., 53rd	24	
225	Devery, Owen F., 53rd	22	
245	Kelly, James F., Traffic "B"	24	
248	McCoss, Nelson, 26th	25	
250	Johnson, Conrad, 91st	24	
252	Winter, Christian, Traffic "A"	21	
255	Oswald, Charles, Traffic "A"	20	
256	Smith, William P., Traffic "A"	23	
271	Burke, Thomas F., 37th	20	
287	Marino, Frank, 103rd	23	
298	Fuchs, George A., Traffic "C"	23	
303	Nevin, William, Traffic "B"	15	

305	Allmendinger, William F., Traffic "B"	17
307	Oswald, Thomas V., Traffic "B"	20
314	Curtin, James A., 21st	17
316	Schafer, Paul J., 35th	23
319	Bray, Patrick, 35th	24
323	Clander, Herman, 91st	18
326	Daly, Patrick, 98th	20
338	Butler, Arthur, 49th	18
349	Arms, William, Traffic "A"	20
358	Curry, Joseph, 18th	25
359	McGlinchy, Sgt., 40th	25
366	Wohlrlie, Christian, 39th	22
367	Westphal, Otto, 39th	25
380	Schwartz, Irving, 103rd	10
388	O'Connor, William C., 73rd	8
390	Link, George, Traffic "D"	25
392	Falise, Alphonse, Traffic "D"	18
395	Deutsch, August, Traffic "D"	18
396	Rom, John, Traffic "D"	18
405	Moder, Fred, 43rd	20
418	Carroll, John J., Traffic "B"	25
422	Reynolds, Richard, Traffic "B"	25
441	Austin, Clarence, 37th	15
450	Flood, Cornelius J., Traffic "C"	20
451	Conlon, William, Jr., 105th	10
457	Reilly, Thomas M., 67th	15
473	Linker, Henry C., 22nd	18
477	Allen, Robert S., 38th P. R.	10
478	Fillhardt, Geo. V., 37th	18
483	Laureta, Frank, 18th Dist.	14
488	Isacson, John R., 79th	18
491	Kepler, Albert, M. No. 1	14
494	Frank, William, 38th P. R.	20
496	Kerrigan, Thos., 28th	22
505	Schringer, Robt., 39th	18

**Event No. 12**

2-HORSE ROMAN RACE  
(Mounted Men)

**Event No. 13**

880-YARD A. A. U.

No.	Name	Club	Hdcp. Yds.
84	Krohn, A. S., Unattached	.....	30
142	O'Callaghan, Michael, 40th	.....	28
189	Georgio, Joseph P., Paulist A. C.	.....	22
222	DeGroffe, Chas., Unattached	.....	30
229	O'Neil, John, Unattached	.....	17
232	Gaskell, J., Unattached	.....	Scr.
286	Rochabost, John J., 103rd P. R.	.....	25
287	Marino, Frank, 103rd P. R.	.....	25
298	Fuchs, George, Traffic "C"	.....	27
362	Boetticher, Henry, Mohawk A. C.	.....	Scr.
363	Bogden, Peter, Mohawk A. C.	.....	25
364	Stinson, Dwight, Mohawk A. C.	.....	50
453	Peterman, W. L., Morningside A. C.	.....	30
460	Hand, Jack, Paulist A. C.	.....	50
461	Cunningham, Harry, Paulist A. C.	.....	Scr.
476	Galagher, T. K. of A.	.....	18
477	Nelson, A. K. of A.	.....	15
489	Birch, James P., Pastime A. C.	.....	25
512	O'Connor, James, St. Anselms A. C.	.....	10

**Event No. 14**

STOPPING RUNAWAY TEAM  
(Mounted Men)

**Event No. 15**

EXHIBITION BY RIFLE BATTALION

**Event No. 16**

3-HORSE ROMAN RACE  
(Mounted Men)

**Event No. 17**

220-YARD LOW HURDLE RACE—  
HANDICAP  
(Police and Police Reserves)

(Police and Police Reserves)			Hdcp. Yds.
No.	Name	Precinct	
2	Mulderrig, Martin J., 46th		14
6	Eller, John J., M. No. 1		Scr.
41	Tighe, Joseph, 46th P. R.		10
54	Peppen, William, 49th		20
55	Viegele, William J., 83rd		25
56	Fornistal, John R., 83rd		25
58	Birch, William R., 83rd		14
75	Dermody, James P., 47th		14
95	Gross, Henry, 95th		15
117	Bonaventura, Charles, 45th		17
118	Skea, Mathew, 45th		11
140	Hunt, Arthur, 45th		20
156	Murphy, John J., 80th		17
178	McNally, John F., 74th		23
180	Byrne, James P., 74th		25
225	Devery, Owen F., 53rd		17
240	McDonald, Philip, Traffic "B"		20
242	Powers, Patrick J., Traffic "B"		25
293	Melia, James, Traffic "C"		17
307	Oswald, Thomas V., Traffic "B"		18
316	Schafer, Paul J., 35th		20
353	Thelen, John B., 118th		21
356	Crozer, Alexander, 49th		22
359	McGlinchy, Daniel, 40th		25
376	O'Leary, John, 26th		14
378	Meade, Joseph, 6th		22
420	Stager, Bernard, Traffic "B"		23
445	Cronnin, John A., H. D.		18
471	Jennings, Eugene, 43rd		14
474	Shelly, Harry P., M. No. 1		16
505	Schringer, Albert, 39th		22
508	Winterhalter, Charles, 46th		25

**Event No. 18**

4-HORSE ROMAN RACE  
(Mounted Men)

**Event No. 19**

75-YARD DASH  
(25 Years and Over)

(25 Years and Over)			Hdcp.
No.	Name	Precinct	Yds.
1	Tighe, Peter J., 46th		1
103	Leidner, John N., 36th		4
167	Kelly, Peter J., 17th		5
235	Quinn, William E., 96th		4
251	Grey, William, 82nd		5
264	Finn, John W., D. B.		Scr.
434	Acumiar, Max, 85th		6
511	Sheridan, George, Traffic "A"		3

**Event No. 20**

RESCUE RACE  
(Mounted Men)

**Event No. 21**

SHAM BATTLE

**Event No. 22**

NOVELTY RACE  
(Mounted Men)

**Event No. 23**

MULE RACE  
(Mounted Men)

**Event No. 24**

220-YARD LOW HURDLE RACE  
(Finals)

**Event No. 25**

PONY EXPRESS  
(Mounted Men)

**Event No. 26**

SHOE RACE  
(Scratch)

No.	Name	Precinct
2	Mulderrig, Martin J.	46th
3	Antinello, Mateo	46th
6	Eller, John J.	M. No. 2
15	Meir, William E.	Traffic "B"
23	Ryan, Jeremiah	46th
30	O'Rourke, Joseph	96th
43	Collins, Michael	46th
47	Hoffman, Fred	47th
48	Witzman, John F.	47th
52	Specht, Robert	15th
80	Snydecker, Nath.	3rd
83	Quilty, Thomas J.	53rd
96	Seeger, William J.	Traffic "B"
105	Von Frank, Albert	47th
110	Bechtie, William C.	43rd
113	Popela, George J.	43rd
124	Blake, Millard	45th
129	Loehman, Ruben	45th
135	Yost, Charles	45th
163	Norton, Joseph	45th
184	Nicholson, Michael	74th
230	McDonnell, Myles	Traffic "B"
238	Wegger, John A.	73rd
242	Powers, Patrick J.	Traffic "B"
243	Suhr, August	Traffic "B"
244	O'Brien, James	Traffic "B"
247	Koop, William J.	57th
250	Johnson, Conrad	91st
254	Sheely, Charles	Traffic "A"
255	Oswald, Charles	Traffic "A"
256	Smith, William P.	Traffic "A"
281	Ashworth, John R.	35th
282	Walsh, Patrick	49th
290	Brown, Walter C.	Traffic "C"
291	Callahan, James J.	Traffic "C"
293	Melia, James	Traffic "C"
295	Golden, Edward W.	Traffic "C"
296	O'Leary, John	Traffic "C"
300	Brigley, Oliver	Traffic "C"
301	Curry, Daniel	Traffic "C"
303	Nevin, William	Traffic "C"
41	Tighe, Joseph	46th P. R.
305	Allmendinger, William	Traffic "B"
325	Campbell, William	37th



335	Relm, Bernard	49th
336	Trainor, Patrick	49th
339	Reuschle, Frank	83rd
348	Murphy, Edward H. A.	Traffic "A"
368	See, Frank	39th
370	Murray, Joseph P.	39th
371	Kelly, Lawrence	39th
375	Barry, Edward P.	39th
378	Meade, Joseph	6th
393	Blush, Charles	Traffic "D"
415	McCanoland, John	88th
416	O'Neill, Edmund	49th
429	Fitzpatrick, James J.	113th
432	Kuhnemund, Charles H.	85th
447	McConville, John F.	Traffic "C"
476	Gillman, James	29th
481	McGrath, Richard	14th

**Event No. 27**

1/4-MILE RACE  
(Mounted Men)

**Event No. 28**

RELAY RACE

(Closed to Inspection Districts—Handicap)

7TH. INSP. DIST. (RED)

Name	Hdcp.	Yds.
Skea, M.	Scr.	
Mulderrig, M.	Scr.	
Hoffman, R.	Scr.	
Bonaventura, C.	Scr.	
Von Frank, G.	Scr.	

8TH INSP. DIST. (BLUE)

Name	Yds.
McDonald, Jay	45
O'Leary, John	45
Leahy, Edw.	45
Devery, Owen	45

10TH INSP. DIST (GREEN)

Name	Yds.
O'Connor, Wm. C.	55
Noennich, Lewis	55
Bohan, Thos.	55
Riely, Thos.	55

12TH INSP. DIST. (ORANGE)

Name	Yds.
Noel, Geo.	40
Leonard, John	40
Nelson, Abr.	40

Cashman, Danl.	40
Hart, Wm.	40
Meeks, Jos.	40

16TH INSP. DIST. (VIOLET)

Name	Yds.
Byrnes, Edw.	50
O'Connor, John	50
Kenny, Martin	50
Padian, John	50
Maloney, Matthew	50

M. C. NO. 2 (BLACK)

Name	Yds.
Keppler, Arthur	10
Generich, August	10
Eller, John J.	10
Eller, Harold	10

TRAFFIC "B" (YELLOW)

Name	Yds.
Almendinger, Wm.	45
Nevins, Wm.	45
Harriot, Albert	45
Oswald, Thos.	45
Oswald, Walter	45
Gould, Wm.	45

6TH INSP. DIST. (BROWN)

Name	Yds.
Stoffer, C.	20
Fillhart, T.	20
Austin, C.	20
Hunter, D.	20

H. D. (WHITE)

Name	Yds.
O'Hara, J. J.	30
Healy, J. J.	30
Leighley, W.	30
Molzenbacker, J. F.	30

**Event No. 29**

MELEE

(Mounted Men)

**Event No. 30**

1/2-MILE RACE

(Mounted Men)

**Event No. 31**

150-YARDS RUN  
(Final)

**Track Events and Exhibitions**

Saturday, August 28, 1920

**Event No. 1**

MOUNTED EXHIBITION DRILL  
(Mounted Men)

**Event No. 2**

TUG OF WAR FINALS  
(Inspection Districts)

**Event No. 3**

TUG OF WAR FINALS  
(Traffic)

**Event No. 4**

SHOT PUT, 16-LB.

No.	Name	Precinct	Hdcp.	Feet
2	Mulderig, Martin	46th	8	
4	Stephens, Arthur	H. D.	6	
6	Eller, John	M. C. No. 2	5	
15	Nevins, Robert	Traffic "B"	6	
18	Ryan, Timothy	17th	6	
19	McCarthy, Henry	5th	7	
26	Buechler, John	96th	8	
28	Meindel, George	96th	8	
37	Farrell, Wm.	47th	8	
42	Gabel, Jos.	46th	12	
43	Collins, Michael	46th	12	
63	Laznovsky, Louis	35th	6	
47	Hoffman, Fred	47th	12	
67	Ranaghan, Peter	47th	8	
69	Gleason, Fred	22nd	8	
71	Kehoe, Augustine	93rd	10	
66	Sheridan, Patrick	D. B.	10	
65	Duggan, Geo.	H. D.	8	
78	Shea, Timothy	23rd	8	
86	Policke, Edw.	83rd	8	
104	Scheider, Benj.	43rd	8	
107	Brune, Adolph	Traffic "B"	10	
110	Bechtele, William	45th	10	
112	Fereiorla, John	43rd	8	
118	Skea, Matthew	45th	7	
125	Halligan, Jos.	45th	8	
127	Pohmer, Geo. H.	45th	8	
138	Cassidy, William	45th	8	
145	Yost, Chas.	45th	8	
136	Murray, Daniel	45th	8	
140	Hunt, Arthur	49th	6	
145	Miles, John	49th	5	
146	McGivney, Hugh	93rd	7	
147	Hill, Jos.	82nd	8	
149	Logan, Wm.	22nd	8	
150	Sullivan, Michael	22nd	9	
152	Milke, Herman	22nd	9	
154	Stilson, Chas.	70th	7	
156	Murphy, John	80th	10	
159	Mulcahy, Daniel	45th	8	
166	Lutz, Philip	79th	8	
172	Hanrahan, Thos.	37th	8	
198	Bullman, John	40th	8	
200	Wiss, Chas.	40th	8	
203	Ruane, Hugh	70th	8	
204	Moore, Thos.	73rd	9	

207	Hines, John	73rd	5
209	Miles, James	57th	8
210	Flood, John	96th	8
212	Kerner, Chas.	118th	8
218	Hillman, Fred	21st	8
227	Correll, Herman	49th	6
228	Meade, Michael	M. C. 1	7
247	Koop, William	57th	8
249	Gleason, Michael	26th	8
252	Winter, Christian	Traffic "A"	8
253	Royce, Burtram	Traffic "A"	9
254	Sheeley, Chas.	Traffic "A"	9
257	Ray, Robert	Traffic "A"	8
258	Ryan, Chas.	Traffic "A"	8
265	Drastch, Geo.	56th	8
226	Banbay, Walter	56th	8
282	Walsh, Patrick	49th	8
284	O'Shea, John	1st	8
285	Gormley, Thos.	103rd P. R.	5
286	Rochabosh, John	103rd P. R.	5
292	Behrens, Williams	Traffic "C"	5
295	Golden, Edw.	Traffic "C"	8
299	Shea, Timothy	Traffic "C"	8
300	Brigley, Oliver	Traffic "C"	8
303	Nevins, William	Traffic "B"	5
311	Ulsiner, Fred	5th	8
312	Ruton, Alex	5th	8
471	Jennings, Eugene	43rd	4
319	Bray, Patrick	45th	9
329	Byrne, Joseph	Traffic "B"	8
330	O'Mara, Danl.	Traffic "B"	6
342	Welsh, Ruden	Traffic "A"	3
345	Winter, Fred	Traffic "A"	8
353	Thelen, John	118th	10
361	Fichtel, Harry	47th	8
371	Kelly, Lawrence	39th	8
377	Connelly, James	97th	8
379	Wohrlow, Leo	112th P. R.	5
393	Blush, Chas.	Traffic "D"	8
398	Nelson, Abr.	79th	8
400	Bishop, Geo.	79th	8
431	White, Frank	82nd	10
437	Hofsaes, Fred	23rd	8
439	Jefferson, Joseph	22nd	10
442	Boetig, Ulysses	87th	10
446	Clifford, Jere	Traffic "C"	8
448	Correll, Harry	Traffic "C"	Scr.
464	Weiland, Wm.	Traffic "B"	10
470	Szerman, Paul	50th	8
481	McGrath, Richard	14th	8
482	Greenberg, Wm. H.	H. D.	8
497	O'Connor, Wm. F.	28th	8
499	Keogh, John	28th	8
500	Henchry, Richard	28th	8
501	Kiernan, Patrick	28th	8
503	Scheider, Joseph	98th	8
504	O'Brien, Edward J.	98th	8
506	Wanzer, Orville	Traffic "C"	1

**Event No. 5**

THROWING THE 12-LB. HAMMER

No.	Name	Precinct	Hdcp.	Feet
4	Stephens, Arthur	H. D.	20	
16	Ryan, Malachy	53rd	20	

18	Ryan, Timothy, 17th	5	137	Stockhouse, Julius, 45th	54
43	Collins, Michael, 46th	20	138	Donnell, Edward, 45th	48
66	Sheridan, Patrick, D. B.	25	139	Mulcahy, Thomas, 45th	48
89	Stuckel, Chas., 98th	20	147	Hill, Joseph, 82nd	36
104	Sheider, Benj., 43rd	20	151	O'Donnell, Dennis J., 22nd	36
106	McGowan, Patrick, Traffic "B"	20	156	Murphy, John J., 80th	36
145	Miles, John T., 49th	20	173	Corbett, Edward, 47th	36
146	McGuire, Hugh, 93rd	Scr.	221	Bell, John E., 113th	36
149	Logan, William, 22nd	20	240	McDonald, Philip, Traffic "B"	48
150	Sullivan, Michael, 22nd	20	245	Kelly, James F., Traffic "B"	42
153	Hess, Chas., 53rd	20	252	Winter, Christian, Traffic "A"	48
154	Stilson, Chas., 70th	20	277	Maguire, Patrick, 46th	48
155	Leck, Julius J., 23rd	25	289	McVeigh, Patrick, Traffic "C"	36
172	Hanrahan, Thos., 37th	20	291	Callahan, James J., Traffic "C"	36
203	Ruane, Hugh J., 70th	23	296	O'Leary, John J., Traffic "C"	30
209	Miles, James, 57th	20	300	Brigley, Oliver, Traffic "C"	40
213	Strupel, A. E., 118th	25	301	Curry, Daniel, Traffic "C"	50
214	Itzstein, Edw., 118th	20	303	Nevin, William, Traffic "B"	36
227	Correll, Herman, 49th	20	305	Allmendinger, William, Traffic "B"	40
242	Powers, Patrick, Traffic "B"	20	306	Murphy, Thomas F., 29th	36
243	Seiler, August, Traffic "B"	20	310	McDonald, William H., 109th	36
244	O'Brien, John, Traffic "B"	20	348	Murphy, Edward A. A., Traffic "A"	48
259	Walsh, Patrick, Traffic "B"	20	353	Thelen, John B. E., 118th	54
268	Lyman, Patrick, 97th	12	354	Brady, Edward, 118th	30
279	Buckley, Daniel, 49th	20	356	Crozier, Alexander J., 49th	48
283	Ryan, Thomas, Traffic "B"	20	357	Lyman, Joseph F., 18th	24
284	O'Shea, John, 1st	20	359	McGlinchy, Daniel, 40th	40
292	Behrens, William, Traffic "C"	15	369	Smith, Frank J., 39th	36
297	Millard, Edw., Traffic "C"	15	373	Cash, Dennis F., 39th	36
400	Bishop, George, 79th	20	374	Crawford, Thomas, 39th	36
410	Futter, Louis, 13th	20	376	O'Leary, John, 26th	18
413	Poten, George, 13th	20	395	Deutsch, August, Traffic "D"	48
436	Connelly, Michael, Traffic "B"	20	423	Brilla, Julius P., H. D.	54
448	Correll, Harry, Traffic "C"	Scr.	419	O'Sullivan, Daniel P., Traffic "B"	50
474	Shelley, Harry, M. C. 2	25	433	Hartwig, Charles, 85th	36
497	O'Connor, William F., 28th	20	435	Abraham, William, 83rd	36
506	Wanzer, Orville, Traffic "C"	10	445	Cronin, John, H. D.	30

**Event No. 6****RUNNING HOP, STEP AND JUMP  
HANDICAP**

(Police and Police Reserves)

No.	Name	Precinct	Hdcp. Inches
2	Mulderrig, Martin J., 46th	30	
6	Eller, John J., M. 1.	Scr.	
7	Lustbadter, Paul H., 46th	36	
11	Stark, Michael, 23rd	36	
12	Welsh, Richard, 23rd	36	
15	Meir, William E., Traffic "B"	42	
17	Ludwig, Harry, 53rd	36	
18	Ryan, Timothy, 17th	Scr.	
20	Ennis, Daniel J., 5th	36	
25	Patrick, William, 96th	36	
35	Fierick, Michael R., 47th	30	
48	Witzman, John F., 47th	36	
60	McKay, Frank C., 83rd	36	
63	Lazovsky, Louis, 35th	12	
72	Scheider, Joseph R., Traffic "B"	36	
96	Seeger, William R., Traffic "B"	36	
109	Woods, John J., 46th	40	
118	Skea, Mathew A., 45th	30	
119	Dudley, William, 45th	40	
123	Muraglia, Michael, 45th	45	
126	Youngman, Thea, 45th	36	
128	Cassidy, William J., 45th	48	
129	Lochman, Ruben, 45th	48	
130	Hughes, James, 45th	48	
131	Levins, Robert, 45th	54	
132	Prozza, William, 45th	36	
134	Crimmins, Edward, 45th	40	
135	Yost, Charles, 45th	40	

**Event No. 7****100-YARD DASH HANDICAP**

(Open to Police 20 Years or Over in Service)

No.	Name	Precinct	Hdcp. Yds.
1	Tighe, Peter, 46th	10	
50	Taylor, Alexander M., 74th	7	
52	Specht, Robert, 15th	2	
77	Seiss, Joseph, 47th	7	
82	Irving, William, 1 D.	Scr.	
83	Quilty, Thomas, 53rd	9	
97	O'Grady, John T., 96th	10	
155	Leck, Julius, 23rd	10	
157	McGuire, James, 45th	6	
162	Callahan, John, 45th	7	
167	Kelly, Patrick, 17th	10	
201	O'Sullivan, Eugene, 87th	6	
205	Coots, William, 73rd	7	
208	Kilby, William, 57th	7	
215	Maver, Ernest J., 118th	7	
218	Hillman, Fred W., 21st	3	
220	Apple, John, 45th	8	

**Event No. 10****RESCUE OF WOMAN RIDER**

(Mounted Men)

**Event No. 11****100-YARD DASH HEAVY MEN—HANDI-  
CAP**

(Weight 230 or over)

No.	Name	Precinct	Hdcp. Yds.
1	Tighe, Peter, 46th	6	
8	Sinnott, William, 31st	6	
9	Asaph, Raymond A., 23rd	4	
14	Shea, Michael, 23rd	4	
49	Schapper, Henry, 42nd	6	
79	Rickert, Frank, 21st	3	
106	McGowan, Patrick J., Traffic "B"	7	
122	Vecchio, Charles, 45th	6	
165	O'Connor, Timothy, Traffic "B"	9	
198	Bulman, John J., 40th	9	
203	Ruane, Hugh J., 70th	6	
217	Kane, John M., Traffic "B"	8	
219	Carey, John, 45th	8	
228	Meade, Michael, M. No. 1	6	
231	Hoffman, Paul H., H. D.	Scr.	
234	Hanly, Martin J., 96th	9	
246	Tynan, John J., 57th	8	
272	Rooney, John H., 95th	8	
276	Butler, John W., Traffic "B"	8	
299	Shea, Timothy, Traffic "C"	3	
327	Carmony, Thomas E., Traffic "B"	9	
344	Collins, James, Traffic "A"	9	
389	Jacobs, Herman, Traffic "B"	9	
400	Bishop, George F., 79th	6	
428	Masterson, Patrick, 109th	8	
506	Wanzer, Orville, Traffic "C"	2	

**Event No. 12****2-HORSE ROMAN RACE**

(Mounted Men)

**Event No. 13****ONE-MILE RUN HANDICAP**

No.	Reg.	Name	Club	Hdcp. Yds.
33	5924	Krumm, C., 23rd Pct.	50	
87	5696	Hoffelder, J., None	60	
88	1190	Kramm, G., None	60	
142	5990	O'Callaghan, M., 40th Pct.	55	
189	598	Georgio, J. P., Paulist A. C.	40	
191	3838	Fox, R., Paulist A. C.	30	
190		McGuiness, L. J., Paulist A. C.	60	
229	4675	O'Neill, John, None	30	
232	5089	Gaskell, L., None	Scr.	
286		Rochoboshio, Pol. Res.	55	
287		Marino, F., Pol. Res.	55	
298		Fuchs, G., Traffic "C"	55	
460	3667	Hand, Jack, Paulist A. C.	60	
461	3474	Cunningham, Harry, Paulist A. C.	Scr.	
476		Gallagher, T. K., of St. A.	30	
477		Nelson, A., K. of St. A.	25	
512		O'Connor, James E., St. An- selms A. C.	Scr.	

**Event No. 14****STOPPING RUNAWAY TEAM**

(Mounted Men)

235	Quinn, William E., 96th	10
261	Sheridan, Patrick, H. D.	7
264	Finn, John W., D. B.	9
269	Farley, Thomas F., 26th	4
317	Horan, Joseph F., 43rd	7
324	Mannix, Martin, 96th	9
328	Kelly, Michael, Traffic "B"	9
350	Delahanty, Edward, Traffic "A"	8
351	Upham, Henry, Traffic "A"	10
360	Cantwell, Patrick, 118th	10
407	Mooney, James F., 8th D.	9
472	Flood, Thomas, 125th	10
288	Ammon, William, 72nd	8
515	Dinan, Patrick, 15th	8

**Event No. 8****TRICK AND COSSACK RIDING**

(Mounted Men)

**Event No. 9****120-YARD LOW HURDLE RACE HANDI-  
CAP**

(Open to Police and Police Reserves)

No.	Name	Precinct	Hdcp. Yds.
2	Mulderrig, Martin, 46th	9	
5	Kelly, Michael J., H. D.	14	
6	Eller, John J., M. No. 1	Scr.	
7	Lustbadter, Paul H., 46th	10	
36	Hoffman, Rudolph, 47th	10	
40	Behr, George F., 47th	10	
41	Tighe, Joseph, 46th P. R.	7	
44	Croughan, George F., 46th	10	
51	Murphy, John F., 74th	15	
54	Pepper, William, 49th	12	
55	Veigle, Wm. J., 83rd	10	
56	Fornistal, John R., 83rd	15	
58	Birch, William, 83rd	9	
74	Leonard, H. John, 78th	10	
75	Dermondy, James P., 47th	10	
95	Gors, Henry, 17th	10	
117	Bonaventura, Charles, 45th	14	
118	Skea, Mathew A., 45th	8	
140	Hunt, Arthur, 49th	15	
156	Murphy, John J., 80th	12	
223	Mayer, Anthony, 53rd	14	
225	Devery, Owen F., 53rd	13	
240	McDonald, Philip, Traffic "B"	14	
293	Melia, James, Traffic "C"	15	
305	Allmindinger, William, Traffic "C"	13	
307	Oswald, Thomas V., Traffic "B"	15	
316	Schafer, Paul J., 35th	15	
332	McCauly, Thomas, Traffic "B"	15	
348	Murphy, Edward A. A., Traffic "A"	12	
353	Thelen, John B. C., 118th	11	
356	Crozier, Alexander J., 49th	11	
376	O'Leary, John, 26th	14	
378	Meade, Joseph, 6th	10	
404	Crosby, John, 43rd	14	
406	McDonald, Jay J., 54th	15	
409	Duerholz, Gustave C., 56th	14	
445	Cronin, John, H. D.	12	
450	Flood, Cornelius, Traffic "C"	14	
451	Conlon, William, 105th	9	
469	Burman, Louis, 50th	10	
471	Jennings, Eugene, 43rd	10	
477	Allen, Robert S., 38th P. R.	16	
481	McGrath, Richard, 14th	16	
508	Winterhalter, Charles, 46th	14	
514	Danabi, U., (a) P. R.	10	

**Event No. 15**

EXHIBITION BY RIFLE BATTALION

**Event No. 16**3-HORSE ROMAN RACE  
(Mounted Men)**Event No. 17**120-YARD HURDLE RACE  
(Finals)**Event No. 18**4-HORSE ROMAN RACE  
(Mounted Men)**Event No. 19**100-YARD DASH (HEAVY MEN) 210  
POUNDS OR OVER  
(Police and Police Reserves)

No.	Name	Precinct	Hdep. Yds.
1	Tighe, Peter, 46th.		6
17	Ryan, Timothy, 18th.		2
43	Collins, Michael, 46th.		8
45	Hillman, Abe, 80th.		6
47	Hoffman, Fred, 47th.		5
49	Schapper, Henry, 42nd.		8
57	Kaminsky, Jacob, 83rd.		6
62	Thompson, William, 49th.		6
85	McEntee, Joseph, 49th.		6
106	McGowan, Patrick J., Traffic "B".		7
108	Sullivan, Patrick, Traffic "B".		9
110	Bechtle, William, 43rd.		6
111	McLaughlin, John J., 43rd.		6
122	Vecchio, Charles, 45th.		6
127	Pohmer, George H., 45th.		6
136	Murray, Daniel, 45th.		9
141	Kronenbiter, Emil, 49th.		6
144	Lenahan, Patrick, 40th.		6
155	Leck, Julius, 23rd.		9
178	McNally, John F., 74th.		8
180	Fetscher, Charles R., 74th.		8
200	Weiss, Charles F., 40th.		6
206	Smith, Albert W., 50th.		8
219	Carey, John, 45th.		8
228	Meade, Michael, M. No. 1.		6
231	Hoffman, Paul, H. D.	Scr.	
253	Royce, Burton A., Traffic "A".		9
272	Rooney, John H., 95th.		8
276	Butler, John W., Traffic "B".		8
278	Kessler, Fred, 53rd.		6
285	Gormly, Thomas, 103rd P. R.		4
295	Golden, Edward W., Traffic "C".		6
299	Shea, Timothy, Traffic "C".		3
330	O'Meara, Daniel J., Traffic "B".		8
335	Rehm, Bernard, 49th.		6
340	Andrew, William, 83rd.		6
346	Shanahan, Maurice, Traffic "A".		7
371	Kelly, Lawrence J., 39th.		6
381	Bennett, James, 89th.		6
385	Hood, Albert, Traffic "D".		7
393	Blush, Chas. W., Traffic "D".		7
397	Mahon, Joseph, Traffic "B".		6
427	Ferwin, Arthur C., 109th.		6
401	Volberg, Herbert, 94th.		6
402	Swenson, Harry J., 94th.		6
418	Carroll, John J., Traffic "B".		7
431	White, Frank, 82nd.		7

432	Kuhmenund, Charles, 85th.	5
449	Etchell, Arthur C., Traffic "C".	6
465	McDonough, Joseph, 78th.	6
481	McGrath, Richard, 14th.	6
506	Wanzer, Orville, Traffic "C".	2

**Event No. 20**RESCUE RACE  
(Mounted Men)**Event No. 21**

SHAM BATTLE

**Event No. 22**NOVELTY RACE  
(Mounted Men)**Event No. 23**MULE RACE  
(Mounted Men)**Event No. 24**150-YARD RUN HANDICAP  
(Police who have been in the U. S. A. Service)

No.	Name	Precinct	Hdep. Yds.
3	Antinello, Mateo, 46th.		7
22	Littlefield, Gerard, 21st.		5
31	McDonald, Walter, 96th.		4
34	Byrne, Charles E., 87th.		3
53	Reynolds, Chas. J., Jr., 116th.		4
64	Harrington, Thomas, 29th.		3
74	Leonard, John, 78th.		3
91	Milnerstadt, Chas. T., 98th.		8
94	Maxwell, John P., 98th.		5
101	Block, Carl H., 16th.		5
118	Skea, Matthew A., 45th.	Scr.	
120	Miller, William, 45th.		5
121	Munster, Irving, 45th.		4
128	Cassidy, William J., 45th.		10
132	Prozza, William J., 45th.		5
148	Neville, James J., 96th.		5
158	Marry, John, 45th.		4
161	Clair, Charles, 45th.		6
169	Padian, John J., Jr., 105th.		6
173	Corbett, Edward, 47th.		6
175	Doyle, Edward J., 74th.		7
176	McGuire, John P., 74th.		7
177	Kerrigan, Andrew, 74th.		8
179	Chester, Arthur J., 74th.		7
181	Byrne, James F., 74th.		5
183	Frankenberg, David, 74th.		7
239	Salmon, John, Traffic "B".		6
240	McDonald, Philip, Traffic "B".		5
263	Stieger, William, 82nd.		10
267	Lissowsky, Otto, 56th.		7
270	Kenn, John, 37th.		5
271	Burke, Thomas F., 37th.		5
274	Kempp, William, 95th.		9
280	Fette, Bartram J., Traffic "B".		4
303	Nevin, William, Traffic "B".		5
306	Murphy, Thomas F., 29th.		4
321	Duffy, Walter, 90th.		5
325	Campbell, W. V., 37th.		4
329	Byrne, Jos., Traffic "B".		5
331	Peterman, Fred, Traffic "B".		4
341	Dougherty, Edward, 47th.		7
347	Lock, William J., Traffic "A".		5

349	Artus, William, Traffic "A".	8
382	Gordon, John J., 89th.	7
386	McGovern, Jos. V., Traffic "D".	6
392	Falise, Alphonse, Traffic "D".	6
394	Smith, James F., Traffic "D".	6
396	Rom, John E., Traffic "D".	6
430	Van Barga, John, H. D.	4
445	Cronin, John, H. D.	6
447	McConville, John, Traffic "C".	4
454	Sackett, Arthur, 37th.	4
457	McDonough, Thomas, 78th.	8
475	Meehan, Thomas, 56th.	6
476	Gillman, James G., 29th.	6
478	Fillhardt, George V., 37th.	6
479	Stoffer, Charles H., 37th.	2
483	Laurita, Frank, H. D.	3
488	Isaacson, John R., 79th.	8
502	Curtin, James A., 21st.	6
508	Winterhalter, Charles, 46th.	6
510	Ross, Leo, 118th.	10

**Event No. 25**PONY EXPRESS  
(Mounted Men)**Event No. 26**

SHOE RACE SCRATCH

No.	Name	Precinct
2	Mulderrig, Martin J., 46th.	46th
3	Antinello, Mateo	46th
6	Eller, John J., M. No. 1.	M. No. 2
15	Meir, William E., Traffic "B".	Traffic "B"
23	Byrne, Jeremiah	46th
29	Hagen, Charles F.	96th
30	O'Rourke, Joseph	96th
47	Hoffman, Fred	47th
52	Specht, Robert	15th
68	Wolfe, John E.	47th
71	Kehoe, Augustine	93rd
83	Quilty, Thomas	53rd
105	Von Frank, Albert	47th
113	Popela, George J.	43rd
135	Yost, Charles	45th
163	Norton, Joseph	45th
166	Lutz, Philip	79th
41	Tighe, Joseph	46th P. R.
186	Fink, John J.	74th
200	Weiss, Charles F.	40th
211	Fee, Patrick	96th
238	Wegge, John A.	73rd
244	O'Brien, James	Traffic "B"
247	Koop, William J.	57th
250	Johnson, Conrad	91st
255	Oswald, Walter	Traffic "A"
256	Smith, William R.	Traffic "A"
267	Lisowsky, Otto	56th
281	Ashworth, John R.	35th
290	Brown, Walter C.	Traffic "C"
291	Callahan, James J.	Traffic "C"
293	Melia, James	Traffic "C"
295	Golden, Edward W.	Traffic "C"
296	O'Leary, John	Traffic "C"
301	Curry, Daniel	Traffic "C"
303	Nevin, William	Traffic "C"
305	Allmendinger, William	Traffic "C"
335	Rehm, Bernard	Traffic "C"
336	Traynor, Patrick A.	49th
339	Reuschle, Frank C.	83rd
348	Murphy, Edward A. A.	Traffic "A"
367	Westphal, Otto J.	39th
371	Kelly, Lawrence J.	39th

375	Barry, Edward P.	39th
378	Meade, Joseph	6th
397	Mahon, Joseph	Traffic "B"
426	Knealy, William D.	Traffic "B"
403	Vesey, John	94th
415	McCausland, John	88th
416	O'Neill, Edmund	49th
429	Fitzpatrick, James	113th
447	McConville, John	Traffic "C"
476	Gillman, James F.	29th

**Event No. 27**¼-MILE RACE  
(Mounted Men)**Event No. 28**600-YARD RUN HANDICAP  
(Police and Police Reserves)

No.	Name	Precinct	Hdep. Yds.
2	Mulderrig, Martin J., 46th.		15
6	Eller, John J., M. No. 1.	Scr.	
10	Winthrop, David, 23rd.		25
13	Henry William J., 23rd.		30
24	Woods, John P., 7th D.		25
29	Hagen, Charles F., 96th.		22
30	O'Rourke, Joseph, 96th.		23
54	Pepper, William, 49th.		35
74	Leonard, John, 78th.		12
75	Dermond, James P., 47th.		28
41	Tighe, Joseph P., 46th P. R.	Scr.	
95	Gors, Henry, 17th.		17
100	Harriott, A., Traffic "B".		25
101	Block, Carl H., 16th.		22
113	Popella, George J., 43rd.		25
115	Cowhen, John, 43rd.		25
116	Taylor, John J., 43rd.		27
117	Bonaventura, Charles, 45th.		23
118	Skea, Mathew A., 45th.	Scr.	
119	Dudley, William, 45th.		26
120	Miller, Henry, 45th.		12
126	Youngman, Theo., 45th.		25
133	Healey, Maurice, 45th.		25
142	O'Callaghan, Michael, 40th.		18
143	Tully, Edward J., 40th.		22
156	Murphy, John J., 80th.		15
158	Marry, John, 45th.		25
160	Kellher, James, 45th.		26
161	Clair, Charles, 45th.		25
171	Keeley, Philip, 21st.		22
182	Noel, George J., 74th.		24
188	Byrne, Walter R., 49th.		32
193	Fairclough, Harry A., 46th.		35
197	Mahoney, Michael A., 40th.		28
199	Walsh, Patrick, 40th.		35
221	Bell, John, 113th.		12
223	Mayer, Anthony J., 53rd.		28
224	Leahy, Edwin J., 53rd.		25
225	Devery, Owen F., 53rd.		30
233	Stokley, William S., 96th.		28
236	Dolan, John A., 13th.		30
240	McDonald, Philip, Traffic "B".		35
245	Kelly, James F., Traffic "B".		35
249	Gleason, Michael, 26th.		25
250	Johnson, Conrad, 91st.		28
252	Winter, Christian, Traffic "A".		30
255	Oswald, Walter, Traffic "A".		25
256	Smith, William P., Traffic "A".		30
269	Farley, Thomas F., 26th.		20
271	Burke, Thomas F., 37th.		26



281	Ashworth, John R., 35th	30	61	Clafey, Herbert J., 83rd	25
282	Walsh, Patrick N., 49th	35	48	Witzman, John T., 47th	40
286	Rochabosh, John J., 103rd P. R.	20	70	Blank, Edward, 116th	50
287	Marino, Frank, 103 P. R.	24	72	Scheider, Joseph R., Traffic "B"	30
288	Fuchs, George A., Traffic "C"	26	81	Wells, Charles E., 97th	35
303	Nevins, William, Traffic "B"	15	90	Ward, John H., 98th	40
307	Oswald, Thomas V., Traffic "B"	23	95	Gross, Henry, 17th	30
315	Morrell, John B., 22nd	24	102	Bauer, Henry, H. D.	40
316	Schater, Paul J., 35th	30	105	Von Frank, Albert, 47th	50
319	Bray, Patrick, 45th	32	109	Woods, John J., 46th	30
325	Campbell, W. V., 37th	30	117	Bonaventura, Charles, 45th	30
326	Daly, Patrick J., 98th	32	123	Muraglia, Michael, 45th	50
337	Nyland, Thomas A., 49th	32	124	Blake, Millard, 45th	50
338	Butler, Arthur, 49th	30	129	Lochman, Ruben, 45th	40
358	Curry, Joseph A., 18th	28	138	Donnelly, Edward, 45th	50
359	McGlinchy, Daniel, 40th	26	140	Hunt, Arthur, 49th	Scr.
366	Worhele, Christian G., 39th	26	157	McGuire, James, 45th	50
372	Kuhlman, Charles, 39th	28	164	Schwartz, Louis, 45th	40
377	O'Brien, Jere A., 56th	30	174	Blaswick, Frank, 74th	40
379	Whorlow, Leo, 112th P. R.	28	185	Carman, John, 74th	40
380	Schwartz, Irving, 103rd P. R.	29	195	Dooley, Daniel, 32nd	40
383	Godstein, Siegel, 89th	30	210	Flood, John J., 96th	40
384	Cox, William H., Traffic "D"	30	218	Hillman, Fred, 21st	50
387	Lorz, Phillip, 46th	30	230	McDonald, Myles, Traffic "B"	50
388	O'Connor, William C., 73rd	13	238	Wegge, John A., 73rd	50
391	Block, William F., Traffic "D"	30	241	Coleman, Anthony, Traffic "B"	50
392	Falice, Alphonsse, Traffic "D"	28	242	Powers, Patrick T., Traffic "B"	45
396	Rom, John E., Traffic "D"	28	243	Suhr, August, Traffic "B"	40
398	Nelson, Abraham, 79th	20	248	McCoss, Nelson, 20th	40
420	Stager, Bernard J., Traffic "B"	30	254	Sheely, Charles, Traffic "A"	40
406	McDonald, Jay J., 54th	28	255	Oswald, Walter, Traffic "A"	30
411	Niece, William J., 13th	27	256	Smith, William P., Traffic "A"	40
415	McCausland, John, 88th	30	274	Kempp, William, 95th	40
441	Austin, Charles, 37th	30	289	McVeigh, Robert, Traffic "C"	40
443	Bohan, Thomas, 73rd	25	290	Brown, Walter, Traffic "C"	50
444	McGee, James, Traffic "B"	28	298	Fuchs, George A., Traffic "C"	40
450	Flood, Cornelius, Traffic "C"	28	303	Nevin, William, Traffic "B"	20
451	Conlon, William, 105th P. R.	10	304	Murphy, Timothy, Traffic "B"	40
455	Gabel, Edward, 37th	35	306	Murphy, Thomas F., 29th	35
457	Reilly, Thomas, 67th	18	307	Oswald, Thomas V., Traffic "B"	45
459	McDonough, Thomas, 78th	28	317	Horn, Joseph F., 43rd	45
477	Allen, Robert A., 38th P. R.	10	333	Von Bergen, Walter H., H. D.	25
478	Fillhard, George V., 37th	10	345	Winter, Fred E., Traffic "A"	45
488	Isaacson, John R., 79th	30	355	Schreiber, Christ., 113th	40
491	Keppler, Albert, M. No. 1	20	368	See, Frank, 39th	45
494	Frank, William G., 38th P. R.	10	370	Murray, Joseph P., 39th	45
496	Horrigan, Thomas, 28th	26	390	Link, George M., Traffic "D"	40
505	Schringer, Robert, 39th	25	395	Deutsch, August J., Traffic "D"	40
			396	Rom, John E., Traffic "D"	40
			421	Stone, John, Traffic "B"	40
			420	Stager, Bernard J., Traffic "B"	40
			417	Neary, Patrick, Traffic "B"	50
			452	Rieger, Louis, 32nd	40
			458	Early, Martin, 33rd	40
			473	Linker, Henry, 22nd	40
			480	McLoughlin, J. P., 49th P. R.	15
			502	Curtin, James A., 21st	40
			505	Schriman, Robert, 39th	40
			510	Ross, Leo, 118th	50
			514	Danabi, U., (a) P. R.	20

**Event No. 29****MELEE**

(Mounted Men)

**Event No. 30****ONE-HALF MILE WALK HANDICAP**

(Open to Police and Police Reserves)

No.	Name	Precinct	Hdcp.	Yds.
21	Soec, Joseph, 23rd			40
42	Gabel, Joseph, 46th			15
43	Collins, Michael, 46th			50
44	Croughan, George F., 46th			30

**Event No. 31****1/4-MILE RACE**

(Mounted Men)

LOS ANGELES

# Orpheum

ORPHEUM CIRCUIT VAUDEVILLE

WEEK BEGINNING  
MONDAY MATINEE

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MATINEE  
EVERY DAY

1923

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**GIBSON**

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& REGINA

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# Good *of the* Order

PUBLISHED WEEKLY BY  
NEW YORK LODGE No. 1, B. P. O. ELKS  
ELKS' HOME, 108-116 WEST 43D STREET  
TELEPHONE, BRYANT 3500

Session No. 2138

SUNDAY, APRIL 21, 1918

No. 691

## HOUDINI NIGHT

**N**EXT Sunday evening, April 28, at 8 p. m., in the Lodge Room, Brother Harry Houdini, a life member of New York Lodge, will present an evening's entertainment for Elks and their Ladies.

Brother Houdini, who ranks without a peer in the theatrical world, will appear with his entire pack of tricks to mystify and amaze you. In addition, Brother Houdini has secured the services of an all-star bill, whose names appear in electric lights of the "Great White Way."

The entire performance will be under the personal direction of Brother Houdini, and this is sufficient guarantee that the affair will be one of the best ever held in our Home.

This Social Session is for Elks and their ladies exclusively. Each Elk is entitled to one ladies' ticket. Extra ladies, 50 cents each.

The Lodge will convene at 3 o'clock p. m. The dining-room will be open to ladies from 5 o'clock on.

DON'T MISS IT!

**BUY ALL THE LIBERTY BONDS YOU  
CAN; THEN BORROW ALL THE MONEY  
YOU CAN AND BUY MORE BONDS.**

An Interesting New Feature Appearing for the First Time in Any Newspaper

In The



World NEXT SUNDAY  
NOVEMBER 16

A Special Four-Page Section  
Devoted Entirely to

# RED MAGIC

Edited by the World-Famous

# HOUDINI



HOUDINI

WHAT better editor for a Magic Section could be found than Houdini, who can free himself from all the handcuffs and chains there are in the world, walk out of doubly locked jail cells, vanish through a brick wall, make an elephant disappear, swallow needles and bring them up threaded; swallow swords, eat fire, and mystify even his fellow magicians.

Widely known as an author and an exposé of spiritualistic shams, he has written much: "A Magician Among the Spirits," "Paper Magic," "Miracle Mongers" and "Handcuff Secrets" being among his recent books. As he traveled the world over in his profession, he has accumulated an immense library of books on magic, tricks, puzzles and illusions.

In The Sunday World's new RED MAGIC Section, the world famous Houdini each week will surely enter-

Past Master of Legerdemain, President of the Society of American Magicians, whose life has been spent in mystifying and entertaining the public

In This New Section  
There Will Appear Each Sunday

Baffling Tricks      Curious Illusions  
Puzzling Puzzles      Interesting Tests  
Perplexing Problems to Solve  
Brain-Straining  
SOMETHING to Entertain, Instruct  
and Amuse the Whole Family

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Perplexing Puzzles      Interesting Tests  
Brain-Wracking Problems to Solve

*SO MUCH to Entertain, Instruct  
and Amuse the Whole Family*

RED MAGIC each week, printed in RED INK,  
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**SPECIAL NOTE:** You will find  
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People  
Brain

SO

Exing Puzzles Interesting Tests  
- Wracking Problems to Solve

**SOMETHING** to Entertain, Instruct  
and Amuse the Whole Family

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**RED MAGIC**

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People

Brain

SO

Exing Puzzles Interesting Tests

Wracking Problems to Solve

**SOMETHING to Entertain, Instruct  
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RED MAGIC each week, printed in RED INK,  
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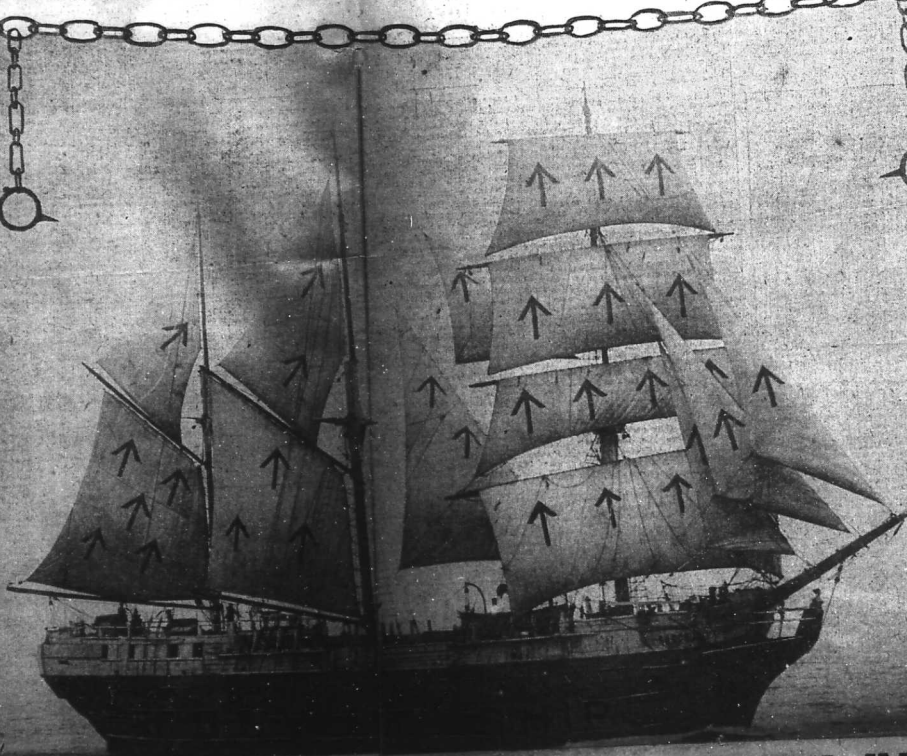
as the answers to the Puzzles will appear the  
will always have something to do on a rainy day,  
car, something with which to entertain the visitors

**In Next Sunday's World**

Advance—Edition Limited



# The World's Most Remarkable Exhibition THE CONVICT SHIP "SUCCESS"



## RAISED FROM THE BOTTOM OF SYDNEY HARBOR

This Wonderful Vessel has made History Through Three Centuries. She Marked the Beginning and the End of England's Monstrous Penal System.

She is the Oldest Ship in the World and the Only Convict Ship Ever Taken Out of That Dreadful Fleet of "Ocean Hells" since the seven years in 1789 A. D.

She is Unchanged after all these years, nothing being omitted but the Human Freight and their sufferings from the Crimes and Barbarities Practised Upon Them.

Aboard her are now shown, in their Original State, all the Airless Dungeons, Death Chambers and Condemned Cells, the Whipping Posts, the Manacles, the Branding Irons, the Punishment Bells, the Lead-Tipped Cat-o'-Nine Tails, the Coffin Bath and the Other Fiendish Inventions of Man's Brutality to His Fellow Man.

She has held Lurid Horror and Dreadful Iniquities beside which even the Terrible Stories of the Black Hole of Calcutta and the Spanish Inquisition Pale Into Insignificance.

From Keel to Topmast She Cries Aloud the Greatest Lesson the World Has Ever Known in the History of Human Progress and Civilization.

Her Stay in New York is Limited. In All Ports Throughout the World Where the Convict Ship Has Been Shown She Has Received the Support of the Clergy of All Denominations. Are You Going to Miss This

Open to the Public Daily, Sundays Included  
10 A. M. to 10 P. M.

NOW SHOWING AT

**79th Street and  
Riverside Drive,  
North River, New York City**

Note: The Convict Ship can be boarded direct by Gangplank, as she lies Alongside of Dock.

the World Where the Convict Ship Has Been Shown She Has Received the Support of the Clergy of All Denominations. Are You Going to Miss This

## CHALLENGE!

The Following Letters and Wireless Messages Are Self Explanatory:

ON BOARD CONVICT SHIP "SUCCESS"  
79th St. and Riverside Drive.

Mr. William Hammerstein, Victoria Theatre, 494 St. and Broadway, City.  
New York City, Wednesday, May 21, 1913.

Dear Sir:—Hearing you are bringing Houdini back from Europe for a special two weeks' engagement, I hereby challenge your star to escape from one of the cells on board the historical Convict Ship "Success."  
If you will allow me to manacle him, lock him into one of the cells, I am ready to wager that he will not escape.  
(Signed) D. H. SMITH, Captain.

(Copy)

Radio Mid-Ocean.  
ON BOARD N. D. L. KRONPRINZ WILHELM.

Captain Smith, Convict Ship "Success," 79th St. and Riverside Drive, New York City.  
Friday, May 23, 1913.

Accept challenge any time mutually agreed upon to undergo test. Want no favors, but demand fair play.  
(Signed) HOUDINI.

(Copy)

New York City, Thursday, May 22, 1913.

Captain D. H. Smith, Convict Ship "Success," 79th St. and Riverside Drive, New York City.

Dear Sir:—I have repeated your challenge via wireless to Houdini on board N. D. L. Kronprinz Wilhelm in mid-ocean.

I have requested him to answer you direct, as I do not care to have the responsibility of replying for him.  
(Signed) WILLIAM HAMMERSTEIN.

(Copy)

New York City, Saturday, May 24, 1913.

HOUDINI, N. D. L. KRONPRINZ WILHELM (Via Wireless).

Will give you fair play. Come to Convict Ship "Success," 79th Street and Riverside Drive, Wednesday, June 4, one-thirty P. M., prepared to undergo test, which I feel certain will be the most difficult one you have ever undertaken.  
(Signed) CAPTAIN SMITH.

(Copy)

Houdini, Who Is Now the Feature of Hammerstein's Roof Garden and Victoria Theatre  
Will Make the Above Attempt on Wednesday, June 4th, at 1:30 P. M.  
**PUBLIC INVITED**



pages 12-13-14-15-16 — and 27

HARRY HOUDINI, THE HANDCUFF KING. His Life Story Illustrated Inside

# BOYS' CINEMA

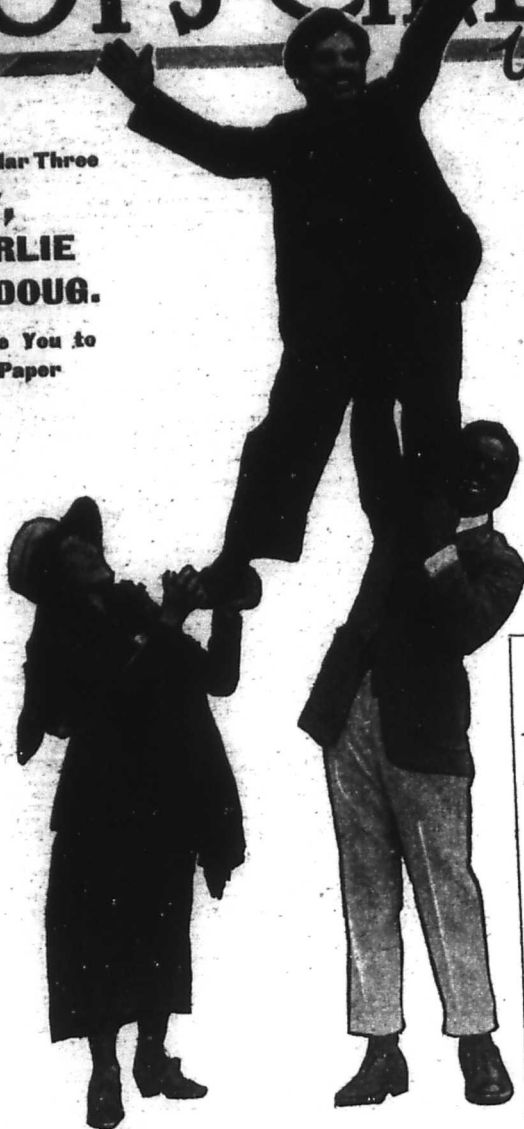
Weekly  
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The Popular Three

**MARY,  
CHARLIE  
& DOUG.**

Welcome You to  
Our Paper

NO. 11, VOL. I.  
FEB. 21, 1920.



## IN THIS ISSUE.

### JACK DEMPSEY,

The World's Champion Heavy-weight Boxer.

A page of his latest photographs and all about his film career.

### HARRY HOUDINI,

The Handcuff King  
His Life Story Illustrated by  
Real Photographs.

### "CHASING A FORTUNE"

Another Splendid Complete Story by  
LARIAT PETE.

Another Thrilling Episode of  
"THE IRON TEST," &  
"INJUN & WHITEY."

And all the usual Features.

George Walsh as  
Jack Trevor.  
(For.)

## BOYS CINEMA

# Winning a Fortune

Every Wednesday  
Told by LARIAT PETE.

What they also feared very much was the likelihood that their dealings with the money belonging to Horace Barney would be discovered. For very many months this pack of expert crooks had been waiting for their right and left.

Horace Barney and his party were returning after two years travelling in Europe. An extraordinary thing concerning Barney and Trevor was the very great resemblance they had to one another, the only noticeable difference was that Barney was dark, and Trevor very fair.

The four accomplices were in the saloon, talking together.

"We have succeeded in keeping him in Europe for two years," said Claypool, "but what now? If the slightest rumour about our dealings with his money should come out, there will be an accounting, and it will mean jail for all."

"You are quite right," put in the villainous Giles. "Why not get rid of him for good time? Perhaps the doctor here could tell us."

"No, no; not that!" replied Farrell.

"In the event of his death, the entire property will be left to Helen Townsend, and that is the last thing we want to happen."

"We must keep Horace Barney alive at all costs, but place him where he will ask no questions," said Claypool.

"Ah! I have it!" exclaimed the doctor suddenly. "Suppose I pronounce him mentally unbalanced and get him put into a private asylum."

The four confederates proceeded no further in their plot, for at that moment came a crash followed by the overturning of a coach and the overturning of the people who were hurt.

The express had collided with another train. For some moments there was indescribable din and confusion; then a little and the panic had subsided, those who had not been hurt formed themselves into parties and commenced to search for the others and render assistance.

The first thought of the crooks was for Horace Barney, and it was a great relief for them to find that, although he was unconscious, he was not seriously hurt in any way.

It was quite dark by this time, and a fire lifted him and carried him to where a fire and light had been started.

Maurice Claypool suddenly clutched the arm of his companion, the doctor, as the light fell on the boy's face.

"That is not Horace Barney!" he muttered huskily. "Look at the colour of his hair!"

The others bent over the unconscious form which they were carrying. "This is not Horace!" agreed Giles. "This is not Horace! We must get back to the train and find him at once, but what a likeness this fellow has to Barney!"

So, laying the still unconscious body on the ground, they covered it over and returned to the scene of the wreckage.

For some time they were unable to find the slightest trace of Barney, then one of them, after rummaging a pile of wreckage, saw that there was a much disfigured body under-

neath, and a closer inspection revealed it to be that of Horace Barney.

Fervently Claypool called to him, but there was no answer; then, when some of the debris had been cleared away, the doctor examined him.

"I'm afraid he's gone," he remarked quietly, putting his ear to the man's heart. "He has been dead for some time." "Ah," he muttered half to himself, "as I suspected, his neck is broken."

"We must get him away from here at once," growled Claypool. "The news of his death must not leak out, or we are ruined. We will have to get his body buried secretly."

"What good will that do us?" demanded Giles. "His death is our finish. His fortune goes to Helen Townsend and we go to jail!"

"Don't be a fool!" hissed Claypool. "Have you lost all your wits, man? That fellow up there is a dead-ringer for Horace—a most remarkable resemblance. Let us get him out of here for all we blame, only he's got fair hair, but where they leave him to Horace, we will lead him to believe that he is Horace Barney."

"That's a wonderful idea!" remarked Farrell, who had been listening to Claypool's scheme with interest. "Let us get that fellow who looks like Horace put at once, before he regains consciousness."

Jack Trevor was still in the position when the four villains returned to the scene.

They had a great interest in him now, and Dr. Wallace bent down to his head, very tenderly lifted up his head.

"He's had a pretty hard jolt," he said, after a brief examination. "We'll get him away to a quiet spot and see what we can find out about him."

When they had carried him away from the scene, a search of his pockets revealed some papers.

One of them was a letter which Jack Trevor had written in the train to his aunt, in which he told her that he was now well on his way to Texas.

There were also Jack's papers from the office giving him the necessary authority to establish a branch of the firm.

Claypool's mind was always at work, and as he read the papers, an idea at once came to him.

"We must dispatch that letter to his aunt," he remarked. "Then, turning to him, he said: 'You will have to take Farrell, he said: 'You will have to take Farrell, and establish this motor-car agency. Also write the governor of the state how the new business is progressing. This will keep him quiet. If he hears no news after the accident, he may start making inquiries, and that would be unfortunate for us!'"

### Jack Trevor Wakes Up.

In a well-appointed bedroom a young man was just waking up, he was rubbing his eyes and looking round the room with a puzzled expression on his face; presently there was a knock at the door.

## Every Wednesday

A mystery story, telling of four accomplices who tried to dupe a young man into believing he was someone else.

"Come in!" shouted the companion.

"Good morning, sir," said the valet. "Who are you?" inquired the young man, still not thoroughly awake and looking more puzzled than ever.

"I am your valet, Giles, sir. Shall I get your bath ready?" After saying which, the valet walked over to the bed and offered the young man a cigarette.

"No, thank you," he answered, as he pushed away the case, "I never smoke."

"Well, Horace, it's good to see you in your normal state again." The young man, who had by this time sprung out of bed, looked at the man who was speaking to him in astonishment.

"What state do you refer to?" he asked. "I am going to Texas, I—"

Just then he caught sight of a mark on his right arm.

"What's the idea of this tattoo?" he inquired of his valet.

"Why, don't you remember, sir, you had a Chinaman in Pekin do that on your last visit. H. B. the initials of your name, Horace Barney."

"Whatever are you talking about?" asked the young man. "I've never been to China, and I wouldn't let a Chinaman illustrate me like that; besides, my name isn't Horace Barney."

The other ignored this remark. "It's eleven o'clock, sir, and you know you always breakfast at eleven, he said."

"Oh! I always breakfast at eleven, do I? To hear you talk one would think I was a young prince or something, with tons of money and nothing to do."

At this, the valet turned and left the room, remarking as he reached the door: "Don't be late or your breakfast will get cold."

As Giles reached the breakfast-room the three men came eagerly towards him.

"How is he taking it, Giles?" asked Claypool.

"Well, on the whole; he wants to argue a bit," said the valet.

In the meantime Jack Trevor, for such, of course, was the young man's real name, began to dress himself, when suddenly he happened to glance at the looking-glass and stood mute with astonishment.

"My hair!" he blurted out at last. "It's turned black!"

Just then Giles returned into the room, and Jack rushed towards him. "Quick!" he said, "what colour is my hair? am I mad or dreaming?"

"Your hair is black, sir," said the valet quietly.

"How on earth did it get like this?" Jack said excitedly.

With a show of pretending to humour the boy's sudden fancy, the valet answered: "I can't say, sir; but I shouldn't worry about it if I were you."

## BOYS' CINEMA

Every Wednesday  
A mystery story, telling of four accomplices who tried to dupe a young man into believing he was someone else.

"To finish dressing. He left his room and went down the stairs.

Catching sight of Claypool in the hall, he walked towards him. "Pardon me," he said, "but there is something I would like to know. Who do you people think I am?"

"You are Horace Barney, of course," said Claypool, "heir to the Barney millions, and I am your guardian. You know, you have met with rather a severe accident, and consequently your brain isn't quite clear about it all yet; but you're much better than you've been these last few days."

"The story sounds all right," said Jack; "so I'm a young millionaire, am I? and you are my trustee? But I never had much money at all in my life so far as I can remember."

Then, happening to put his hand in his pocket, he found a roll of banknotes. "These don't belong to me," he said.

"Tut, tut, my boy!" said Claypool. "I am sure you will get over your funny little ways in a day or two. Doctor Wallace, here, says you are mending rapidly, and we shall soon have you as well as ever."

"By the way," went on Claypool. "I have a little surprise for you. Helen Townsend is here, I will leave you to talk over old times with her."

"Oh! I have missed you so!" said Helen, coming into the room a few minutes later. "These two years have seemed such a long time! Horace, you are getting well again now, aren't you?"

Jack Trevor was beginning to see the humorous side of the situation.

"Listen," he said. "I have a valet, a doctor, a lawyer, and a loving guardian following me about, millions of pounds and black hair and a tattoo-mark on my arm; and while I've got all these, I don't want to get well, ever."

In the next room the four confederates were talking together.

"We had better break up that little party now," said Claypool after a time. "They have talked long enough and Helen must not suspect the truth. Giles, go and tell him that breakfast is waiting for him!"

"My hair!" he blurted out at last. "It's turned black!"

Just then Giles returned into the room, and Jack rushed towards him. "Quick!" he said, "what colour is my hair? am I mad or dreaming?"

"Your hair is black, sir," said the valet quietly.

"How on earth did it get like this?" Jack said excitedly.

With a show of pretending to humour the boy's sudden fancy, the valet answered: "I can't say, sir; but I shouldn't worry about it if I were you."

When his valet, Giles, had left the room again, Jack sat down on the bed, and looked after him with a puzzled expression.

"Whatever is the meaning of all this?" he murmured to himself. "I can't understand it at all. He racked his brain to remember the events of the previous days, but his memory was a blank, he remembered sitting in the train, and an awful crash, a blow on the head, and then—blackness."

Try as he would, he could not convince himself that he was really the wealthy young man they would have him believe.

Still there was the railway accident, he remembered that right enough. Was it possible that he had received an injury to his head, and forgotten his former existence?

He had certainly read of such cases in the newspapers before.

However, he thought the solution of the mystery would appear in due time, meanwhile he was hungry, and he made all speed.

"Oh, yes," said Jack, turning to Helen as the valet gave him the message, "you know, I always breakfast at eleven, they told me so."

"Horace, dear," remarked Helen, "do you remember the day you went away?"

"Of course I do!" replied Jack; "the sun shone brightly and the busy little bees flew about improving each shining hour. I had nothing much to do that morning, so I called my trustee and ordered him to change a couple of millions of pounds into pennies and I distributed them to the starving violin players of Constantinople."

"I say, Helen, please tell me where and how I got this black hair!"

When breakfast was finished the witty Claypool called Jack aside. He wanted to make quite sure that Helen and he did not get too "pally."

He had previously arranged that one of his colleagues should take the girl home.

"My boy," he said, when he got the lad alone, "you must remain here. I want to have a chat with you."

"Ah, yes," replied Jack, full of high spirits, "this is a great idea. The millionaire idea isn't half bad, and the service is first class, but I feel confident there is a catch somewhere. What is it? Do let me into the secret!"

Claypool looked worried for a moment. When would this young man take his new position seriously. He began to wonder if he ever would be able to convince Jack that he was Horace Barney. As far as Claypool himself was concerned, a fortune and his liberty depended on the success of his deeply laid scheme.

"I shall now relate to you the story for the twentieth time," he commenced.

"While travelling in India two years ago you sustained a serious injury, that injury at times causes a mental derangement. The result is you are inclined to think you are not Horace Barney. When you were returning home recently from a long holiday you met with another railway accident, and this again delayed your complete recovery."

However, the doctor considers that you are progressing very favourably, and will soon get quite well again. But you must give up that ridiculous idea about thinking you are somebody else."

"I quite understand," replied Jack.



When Jack removed the rag from his mouth, the news the old man stammered out astonished him. "Why—I buried you," he said. "You were killed in the trainwreck."

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### The Mystery.

JACK TREVOR, a bright and energetic young man, made his salary by selling motor-cars, and, as he used to say in jokingly, kept it by not owning one; in other words, he was one of the most successful motor salesmen of the day.

His governor was very pleased indeed with Jack's business enterprise. He rang for him one day, and Jack stood up eagerly from his desk and went towards the boss's private office. Going into the boss's office usually an event the men in the office looked forward to, and often resulted in their receiving interesting pieces of news.

"Come in, Jack, and sit down," said the boss genially to him. "I want to have a talk to you. The State of Texas is 'spouting' all just now, and I hear there is a great deal of property about. It is said that you cannot throw a stone over there without hitting a millionaire. We have decided to send you to Fort Worth to see about it."

Jack was about to object, but he was overruled by his boss. "You can set out at once, hereafter for your expenses, and look after yourself, and travel comfortably. This is all I have to say to you; I rely upon you to do your best, and I know the results will be good."

Jack Trevor heard this news with great satisfaction; it would mean a nice change for him, and he had always been keen to travel about in his car and see the world. He left the office early that night intent on preparations for his trip.

The next day found Jack on a south-bound Atlantic seaboard express train.

Although Jack was not aware of the fact, Fate had ordained an extraordinary coincidence. On the same train travelled Horace Barney, heir to the Barney Millions.

Horace Barney, who was travelling in company with his business-guardsian, Maurice Claypool, his physician, Dr. Wallace, and his valet, Giles.

All four of these men were plotting to dupe the estate; they were keeping close watch over Barney, for, if anything happened to him, his fortune, including his enormous country seat, would revert to his cousin, Helen Townsend.

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still feeling in a merry mood. "I am what is called a nut," he said slightly off his rocker. "Now tell me who is this Miss Townsend?"

"Miss Townsend?" answered the other. "Is your cousin? If you were to die, your fortune would go to her."

When Claypool retired, Jack packed up and down the room, deep in thought. "I'll clear this thing up," he muttered to himself. "I'll go to my aunt—she'll know who I am."

When Claypool returned to his office, there was a telegram lying on his desk. He opened it with trembling hands, for his play had now come to such lengths that he was not at all sure what turn it would take next. He breathed a sigh of relief as he read the words. The wire was from his accomplice, Farrell, whom he had sent to Texas in Jack's place, and it stated that his credentials had been accepted, and that the motor branch was now in full swing.

Claypool chuckled as he refolded the paper and placed it in the envelope.

**Jack Visits His Aunt.**

SOME days later Jack got out to visit his aunt, with whom he had lived practically all his life.

"Hallo, Auntie," he said as the door opened. "Aren't you surprised to see me back so soon?"

"Why! Whoever, are you?" asked his aunt, in a startled manner.

"Oh, for goodness' sake, Auntie, don't you start any of that stuff! Who am I? Why, I'm Jack Trevor, your nephew, of course."

"There certainly is a wonderful likeness," admitted his aunt. "But you're not my nephew Jack, not with that hair."

"I tell you I am Jack Trevor," said the boy somewhat indignantly.

"Indeed you are not, young man," said his aunt again. "I received a letter some days ago from my nephew who is in Texas."

Jack smiled. "I wrote that letter myself on the train, but I'm sure I never posted it, and now I come to think of it I don't know how it ever left my pocket."

"Get out of here before I call the police, young man. I don't wish to be bothered with an impostor like you."

Jack scratched his head in exasperation, for he was certainly in a rather hopeless position when his own aunt and lifelong acquaintance denied his right to the name of Jack Trevor. Then his face brightened as he thought of his old boss, Mr. Hargrave. "I'll go along and see him," he thought desperately. "It's the only other chance."

He had no difficulty in obtaining an interview with Mr. Hargrave, but he got little more satisfaction from him than he had from his aunt and the officer. The chief of the big motor-car company showed him letters received from Fort Worth in Texas, signed by one Jack Trevor, stating that the new business was making progress, and that he hoped in time to build up a first-rate connection there.

"I didn't write those letters," said Jack desperately. "I tell you I never got to Texas."

"No," said the boss. "Jack Trevor wrote them. And now I must tell you that if you insist upon impersonating my agent, I shall make it my business to see you put under police supervision."

Realizing that nothing could be gained by staying there any longer, Jack wished Mr. Hargrave "good-morning," and left the office, and went back to what he jokingly referred to as his "country home." There a new surprise awaited him. Claypool had decided to tighten the bonds in case any idea of the plot he had adopted should leak out.

"You are ordered not to leave the grounds without the doctor's permission, sir," his valet told him. "The doctor."

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thinks that rest will do more for you than anything else, and he has ordered that you must not be excited in any way."

Jack had no intention of allowing this curtailment of his liberty, and he resented this further attempt on the part of his "guardian" to keep him a prisoner. Accordingly, he decided to test the strength of their intentions, and the following morning got ready for a stroll over to Helen and her mother.

He walked through the grounds, keeping a sharp look-out, and, as he expected, he was stopped at the boundary by a rough-looking man, who had evidently been engaged to carry out Claypool's instructions.

"I have orders to prevent your going any further, sir," said this worthy.

Jack looked him quietly up and down. "I insist upon going for a little stroll," he said. "What do you propose to do, I wonder?"

He then took to his heels, with the burly keeper in full pursuit.

Jack was a good sprinter, and he gave the pugilist one a run before he allowed him to catch up with him again. So far his plan had acted successfully, and he had slackened his pace near a deep ornamental pond in the grounds. As the man came up, Jack smiled pleasantly at him, and, before he could guess his intention, he took hold of him and threw him bodily into the deepest part of the lake.

"That will settle you for a little while," he remarked casually as he turned away and continued his walk.

When Jack reached the Townsend's house he told Helen and her mother of the incident. Like the rest of his new acquaintances, they were inclined to humour what they thought to be actions which were the outcome of his mental state.

"You should not have treated a faithful servant like that, Horace," said Mrs. Townsend gently. "Why not?" asked Jack. "I'm supposed to be a boy, aren't I?"

As the weeks passed Claypool began to feel considerably worried over the high-spirited Jack, and annoyed that his plan was not working out better. After this last incident he decided to take more stringent measures to ensure the success of his plot. Calling the doctor to him, he said: "You must pronounce him as hopelessly insane, and we must get him into a lunatic asylum as soon as possible."

Just then a servant entered, and handed Claypool a visiting-card.

"Hallo! What's the matter now?" queried Dr. Wallace.

"It's Farrell returned from Texas," replied the leader of the gang. "I wonder what has brought him back so soon?"

A minute later the fourth conspirator entered the room.

"What brought you back here?" Claypool asked him gruffly.

"Just this," returned the newcomer, handing a letter to his chief. "Read it for yourself."

Claypool snatched the letter, and his brow wrinkled as he commenced to read.

The note was addressed to Jack Trevor, Fort Worth, Texas, and it contained the startling news that Robert Hargrave had bought some oil interests in Texas, and had decided to go to that State and view his property.

"When I received the letter I naturally beat it as quickly as I could," explained Farrell.

Claypool was about to say something when the servant again entered, bearing in her hand this time a telegram. Claypool paled a little.

As soon as he caught sight of the signature, he knew that there was more trouble ahead. The message was brief. "Have waited until patience is exhausted—RETURNING."

"That's the man! We will soon settle his little trouble." Then, turning to Dr.

Wallace, Claypool added: "It's the man who buried Horace Barney. Get him taken to our den at 116, Cloverdale Avenue, and keep him there. This fellow is liable to talk too much. I suppose he wants more money out of us for the job."

Ruggles certainly got "what was coming to him," but not quite in the way he had expected. Arriving at the house, he was set upon by five others, who were in waiting for him, and he was bound and gagged.

"We have important things to attend to for the moment," Claypool said. "Meanwhile, we hope you will be quite comfortable here, while we return to our room upstairs." Then, very significantly, he added: "We will finish our settlement with you later on!"

JACK TREVOR had been doing a little detective work on his own. He had overheard the plot to lure the man Ruggles to Cloverdale Avenue, and he decided to follow behind the gang as closely as he could. From a convenient hiding-place on the other side of the road, he saw the men enter the doorway of No. 116, and he intended to enter the house himself, and find out what he could there. After the lapse of a few minutes, he forced open the window and found himself outside a door. Jack listened for a moment, and not hearing any sound, he turned the handle and looked inside. He was amazed to see, seated on a chair, a man bound and gagged. Jack immediately set about releasing his bonds and removing the handkerchief from his face.

The old man was apparently greatly relieved to be free, although instead of showing his gratitude to Jack, he stared at him in a most bewildered manner.

"Why, I—I buried you!" he blurted out eventually.

"This is the best news I've yet heard!" retorted Jack. "First they tell me I'm mad, then I'm Horace Barney, and now you tell me I'm dead!"

"You were killed in the train wreck. Claypool hired me to bury you, and he didn't pay me," persisted the old man.

The truth of the matter at last began to dawn upon Jack.

"Where are the rest of the gang?" he demanded.

"They are upstairs," replied Ruggles. Without waiting for further news, Jack left the house and sped round to the police-station.

He bundled unceremoniously into the building, and startled the inspector by announcing:

"Hi, sergeant! There's a chance to round-up a whole gang of crooks at 116, Cloverdale Avenue!"

Immediately the station was a scene of great activity, and in a few minutes the police had entered the house of mystery.

The men put up a stiff fight, but in the end they were overpowered, and put under arrest. At the station Claypool made a clean breast of the whole affair.

When the men had been taken into custody, Jack Trevor paid one more visit to Helen, and he told her the whole story.

"Now will you believe me when I tell you I am not Horace Barney?" he said, as he placed his arm round the girl.

"Horace or Jack, I love you!" was the only reply she made.

The next morning Jack went to his old office to talk over the events.

"I know all about it already," said Mr. Hargrave, as he entered, "it was in the papers this morning." Then he burst out into a hearty roar of laughter.

"Well, it might have been worse!" he said at last. "Instead of being in Texas, you have won a fortune instead. Let me congratulate you, my boy. I always knew you would get on!"

"Adapted from the Fox film 'Chasing a Fortuna,' featuring George Walsh.

**A PAGE OF PHOTOGRAPHS OF YOUR FAVOURITES.**



Charlie with the twins in his next funny photo-play, "A Day's Fievelure."



Edith Roland and George Larkin, in "The Tiger's Trail."



William Farnum is a keen fisherman. This fish weighs 1105 lb. He caught it last year.



Tom Mix, the Cowboy King, shows Margaret Loomis by means of his fingers, how to sight a pistol.



At a recent rodeo—namely, cowboy sports meeting—Douglas Fairbanks won many prizes. You will see him on the right drawing for the part.



William Sherrill, with his favourite horse, poses for the camera for the "Boys' Cinema." (February 21st, 1928.)





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"Now listen, you big stiff," said Crow.

Two of the me

### • Takes a Hand.

looking moment he had lighted a pipe.

There was a murmur of assent at

"What the jumpin' Tom-cuts has struck us!" shouted Crowley, in con-

"Holy mackerel!" yelled Crowley  
"Ef 't ain't that ragging' catamount go  
loose! Grab him, there, Ross, quick."  
(Don't miss next week's thrilling instalment.

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## THE HIDDEN PET.



# Life Stories of Screen Heroes

## No. 11 HOUDINI



Houdini making an escape from a ladder to which he has been tied.  
February 21st, 1920.

HOUDINI known as the World's Handcuff King and Prison Breaker, is of medium height and powerfully built, with muscles of iron and a fine pair of eyes that have looked unflinchingly at death in a thousand guises. He has escaped from many famous prisons in the world, from zinc-lined tanks, packing-cases, padded cells, and iron cages, and his facility for getting out of handcuffs, chains, and ropes is almost supernatural.

Houdini is also a magician, and a very clever one. He started life in a circus, and later travelled on his own in the theatres and halls throughout Europe.

He has mystified, crowded heads, police superintendents and detective-inspectors by his wonderful feats of self-liberation. Once he was handcuffed, tied, and sewn into a canvas sack, and thrown from the Eiffel Tower in a parachute. Half-way down he had completely freed himself, and was clinging to the parachute, ready to alight.

### A Wonderful Trick.

ON one occasion he made a huge elephant vanish off the stage. One of his favourite tricks is the Indian Needle Swallowing experiment.

In this, he places two packets of needles upon his tongue, swallows them with a glass of water, eats a quantity of silken thread, and then brings the needles out, each one threaded with a piece of the silk thread.

Houdini is also very clever at card tricks. He can palm a pack of fifty-two cards, showing either side of the hands empty at any time, and reproduce them one at a time.

"Magic," says Houdini, "is a wonderful and fascinating thing. It develops quickness, facility of movement, perception and character analysis. For a young boy the study of magic is an education in itself."

The simpler tricks can be learned from a book of instructions, and, after much practice, the more difficult experiments may be tried.

Houdini, who is now appearing in films, had a very exciting adventure whilst "The Grim Game" was being filmed. According to plan, Houdini was to drop from one aeroplane to another in mid-air, and the planes were then to descend at leisure, and later a "fake" crash staged.

All went well until the psychological moment. Houdini, pursuing himself to the end of the rope at the strut of the pursuing plane. Taking his line in his hand, he jumped, and landed safely on the second plane. Then came the un-rehearsed scene.

### Crashed Through Space.

THROUGH the fault of the pilot of one of the planes, the two machines became locked together in a close and deadly embrace. Over and over they spun—once thousand, fifteen hundred, two thousand, three thousand feet. Four people were within an ace of death; fortunately, and, it would seem, miraculously, the planes parted before they reached the ground.

There was no time to flatten out. The full force of the fall was broken, however, and though both planes crashed, no one was seriously hurt. This is but one of the thrilling stunts performed by Houdini in his films.

Some idea of the work involved in the making of his pictures may be gathered by the fact that for one scene that takes about 100 feet of film Houdini spent six weeks in strict training and rehearsals.

The police throughout Europe and America unite in declaring that nothing on earth could hold Houdini prisoner, and many of them speculate and wonder how he manages to accomplish his extraordinary tricks. But he alone is the possessor of his secret, and it will probably die with him.

### A Living Marvel.

HE is a living marvel, and his feats of self-liberation have baffled scientists and doctors.

Houdini is a non-smoker, a teetotaler, and a great student. He was one of the first men to take up flying—especially trick flying.

Another incident worth recalling, which Houdini performed in "The Grim Game," was to run to a small door in the wall of the prison in which he was confined, and from which he made his escape, and to throw himself under a passing trolley that was going fifteen miles an hour.

The instant he fell down in front of the trolley he was grabbed from the front of the car, and thus made his escape. It was a terrible risk but fortunately he performed it successfully.

Houdini's life is insured for £20,000.

## SOME DARING STUNTS OF THE HANDCUFF KING.



Houdini preparing to release himself from chains, padlocks, and heavy weights.



A perilous position. Houdini the miraculous climbs to the top of the wings of an aeroplane flying at a high speed.

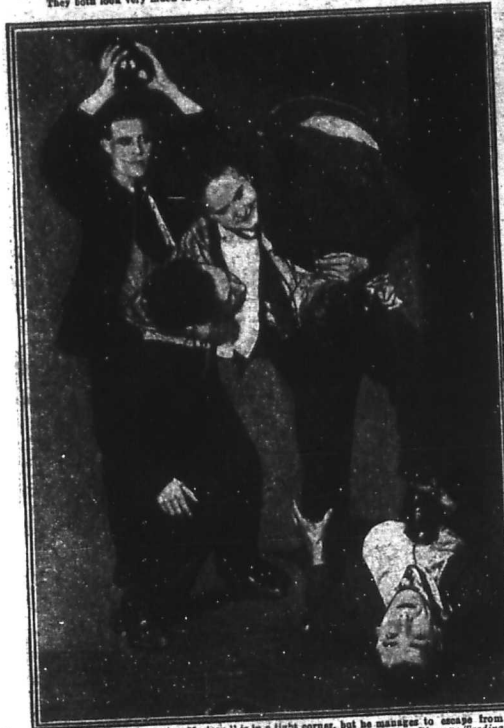


Crossed up in a "strait-jacket," and perched on the ledge of the roof of a high building. A false movement when attempting to escape would hurl him to destruction thousands of feet below.

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Thomas Meighan and Jack Pickford endeavour to tie up Houdini so that he cannot escape. They both look very much in earnest, but Houdini doesn't look worried, does he?



Houdini, in "The Master Mystery," is in a tight corner, but he manages to escape from it in the end. (Photo: New Bioscope Trading Co.)  
February 21st, 1920.



Houdini, cornered in "The Grim Game," puts up a stiff fight against his adversaries. As well as fighting his adversaries, he demonstrates the easiest way to carry a man.



An uncomfortable position. With his hands tied behind his back, Houdini is made to support himself on a horizontal pole by his chin.



Houdini gives Cecil de Mille, the well-known producer, a demonstration in knot tying.



Here you see him trussed up and suspended over an acid bath, but by the exercise of his extraordinary power he manages to escape; but you can imagine it was some task.  
February 21st, 1920.



Involved in chain, and with a pallor around his neck.



Thomas Morgan tests Red Mask's powers by tying some difficult knots.



Red Mask smiles at you.



A serious expression. February 21st, 1920.



A difficult problem for him to solve. Although tied by the hands, feet and neck to a wheel, he manages to free himself.



RED MASK

CRAVEN and Peaky were up very early the morning following the capture of Edith. The first thing Craven did was to write a note copying Edith's handwriting, which he had done so successfully on a previous occasion. "I am a prisoner in Garcia's shack," he wrote. "Garcia has quarrelled with Craven, who tried to kill him, and he is bringing this note to you—Edith."

"Then," he said, handing over the note to Peaky. "What do you think about that?"

"Bully," replied the outler. "And I've got an idea, too. Let's address it to Jenkins and Doherty, so that if one of them happens to be away the other will get it."

"That's a great idea, Peaky," said Craven. "It takes you and me to work together, and we are going to stick to gether when this is all over. Once we collar the millions we will get clear of Garcia, Frisco Joe, and his gangsters, and go to Europe. I've no use for that crowd when they have served my purpose."

"That's talking the real stuff," replied Peaky. "Of course, we will have to go to you when the job is finished, but according to you we shan't miss the money out of all those millions. Still, we don't want them hanging around for ever."

"By the way, I thought of another thing last night. It would be a good job for us if the Jenkins circus disappeared for good. What do you say if I get Frisco Joe to wreck the train when they travel to the next town. All the wild animals will get loose and Jenkins will be ruined. That will mean the company will have to be disbanded and the work of Red Mask will soon be forgotten."

"You're in great form with brain waves just now, Peaky," said Craven, with great enthusiasm. "That's the real stuff. We'll have a drink on it."

He produced his flask and the two drank each other's health. Now that they believed Bert Forde to be dead, the pair of scoundrels had ceased to quarrel, and Craven was delighted to find that Peaky could compute villainy with his brain as well as his hands.

The note was put in an envelope and addressed as Peaky had suggested. Then they called Garcia and gave him instructions. "But they will not believe me," protested the Mexican.

"They will when they see that note," said Craven. "I have written that you and I have quarrelled and that I tried to kill you. That is the reason why you have betrayed me and are carrying this note from Miss Paige. I have copied her writing perfectly."

"Look here," broke in Peaky. "There is an easy way to make Manuel safe. When he gets near the shack he can say that he is afraid of you and that he must go on alone. That will appear reasonable after what you have written."

"Another to you, Peaky," cried Craven. And even the Mexican saw the sense of Peaky's argument.

Thus reassured Garcia started on his journey. When he reached the circus he drew in his horse so suddenly that the animal was thrown on its haunches.



#### CHARACTERS IN THE STORY.

Bert Forde, the cowboy gymnast in Jenkins' Colossal Circus and Menagerie, whose real name is Albert Henry Beresford and heir to the Beresford millions.

Edith Paige, the bareback rider, Lewis Garcia Beresford (Red Mask), cousin of Bert, and next heir to the Beresford money, who contrives a number of "accidents" to remove Bert from his way.

Peaky Flynn and Frisco Joe, two scoundrels who help Craven in his dastardly work.

Doherty, a detective.

"Caramba!" exclaimed the Mexican, his face turning grey with fright. The dead have come to life!

The cause of his sudden terror was the sight of Bert Forde, the man Craven had told him was dead, standing talking to his Morgan Jenkins and Doherty. To his superstitious mind it was Bert Forde's ghost he saw, and so great was his terror that he wheeled his horse and would have bolted but for the fact that Doherty had seen him, and drawing his revolver, shouted for him to stop, a command that Manuel deemed to obey.

"What are you doing here?" demanded the detective, still covering Garcia with his gun.

In reply the Mexican pointed a trembling hand at Bert.

"He thought him dead!" he gasped. "Oh, did you?" said the detective grimly. "Perhaps it was you that shot him?"

"No, no!" cried the terrified Garcia. "It was the Senator and Craven. He told me he shot him dead."

"That part seems straight, anyway," remarked Doherty, turning to the others. "That is a bit more evidence against Craven when we get him."

"And now, tell me what you want here?" he went on, facing Manuel.

In reply the Mexican pulled out the letter and handed it over.

Doherty read it aloud and then handed it to Bert.

"Is that Miss Paige's writing?" he asked.

"It looks like it," replied Bert. "but it may be a trap. You remember the other note."

"That's so," agreed the detective, "but if it is a trap this yellow skunk will not live to see it sprung."

"Why do you betray Craven?" he asked, watching Garcia narrowly.

"Because he tried to kill me for letting the scoundrels escape the other time," replied the Mexican glibly.

Since this explanation tallied with the note supposed to be from Edith Paige, the three decided that they would trust Garcia and set out to the rescue. Calling for horses and taking plenty of cartridges they rode out on the trail, taking good care that Garcia was well in the middle of the party.

About a mile from the shack Garcia pulled up.

"Ma go no further now," he said. "Craven see me he kill me."

"You'll certainly be killed if you don't go on," said Doherty. "If there's a trap you are going to be in it."

"No no care," replied Garcia sullenly. "You find I act straight, and will not kill me, but if I go to shack, Craven, he sure shoot me."

Offering the Mexican to dismount,

Doherty called Bert and Morgan Jenkins on one side and discussed the situation.

"We made a mistake in not bringing some more men along," he said. "And I don't trust that greaser, but he may be speaking the truth. If we leave one to guard him, there will only be two to attack the shack. Craven is sure to have Peaky with him, and may have more of the gang. In any case they will be fighting behind the barricade of the cabin while we will be in the open. What do you little enough for the job. What do you say? Shall we trust the Mexican?"

After a little discussion they decided that they would have to trust Garcia as the three would be few enough to force the cabin, supposing Craven were inside with his men, and put up a fight. Warning the Mexican of the vengeance that would follow if he betrayed them, the three, led by Bert, rode on. Once in sight of the shack they dismounted and, taking advantage of all the cover they could, they crawled up to the cabin. They met with no resistance and Bert stood up as he reached the door.

"Be careful, Bert," warned Doherty, as the gymnast ran back a little distance and charged at the door with his shoulder.

Two or three attempts made the door burst it open. Hardly had he got inside when a shot rang out. Bert heard a bullet whistle by him and there was a terrific explosion which threw him high in the air. The shack went up in a thousand pieces, and so terrible was the force of the explosion that Jenkins and Doherty, although some distance away from the cabin, were blown up and fell unconscious to the ground.

Craven and Peaky, watching the success of their villainous plot from a safe distance, where they had Edith Paige bound on a horse, rode away with diabolical glee.

"I can't understand how Forde came to be alive," said Craven. "But he's dead the time. There was enough dynamite under that shack to blow up a town."

Well, if he escapes this time I'll believe that he has a charmed life," said Peaky. All the same, I'd go back to look after you, there was enough stuff to wreck a town and the nose is bound to attract somebody to the spot. The farther we get away from the place the safer it will be. I told Frisco Joe where to meet us. We'll camp in that clearing on the way to Hell Gap Bridge."

Edith, who had seen the arrival of Bert with delicious joy, now felt her heart sink in despair. Like Craven, she had no doubt that the man she loved had at last met his fate. It seemed utterly impossible that anyone could survive such an explosion.

The Wild Animals Loose.

THEY rode on at a fast pace till they came to the clearing that Peaky had mentioned. There they unadvisedly the horses and sat down to await the arrival of Garcia and Frisco Joe's gang. The Mexican was the first to appear, and Craven thrust a roll of notes into his hand and dapped him on the back.

"You did well, Manuel. They walked February 21st, 1920.





## BOYS' CINEMA

The Competition for the English Cup—Footballer and Cricketer—Tommy Noble's Future

[illegible]

**Footballer and Cricketer.**  
**A**NDY DUCAT of the Villa is one of the few men who have made good in football and cricket. He came to the Villa from Woolwich Arsenal, and has done good service for Surrey at the Oval. As may be gathered from his photograph in this page, he is a modest kind of fellow who always plays the game.

**All About Dick Smith.**  
I HAVE never quite made up my mind what stopped Dick Smith from being a real champion. The ex-policeman is certainly one of the best boxers among our heavies, yet somehow he has never got to the position he deserves. He beat Joe Beckett for the cruiser-weight championship belt at the National Sporting Club, and he is matched to meet Beckett again. By the time these lines appear the match will probably have been decided, but, win or lose, I shall still think Dick is a real heat, we have turned out in recent years.

Unfortunately, this is not saying much, for our heavy-weight champions have proved very disappointing. Dick is getting a bit too old—in the athletic sense—to hope to improve much, but in my opinion he was a much better cruiser-weight champion than the present holder of the title, "Boy" McCormick. I wish the latter all the luck in the world in his American tour, and latest reports say he is going as strong over there that he intends to relinquish his projected trip to Australia. But it must be said that he has proved a very disappointing boxer.



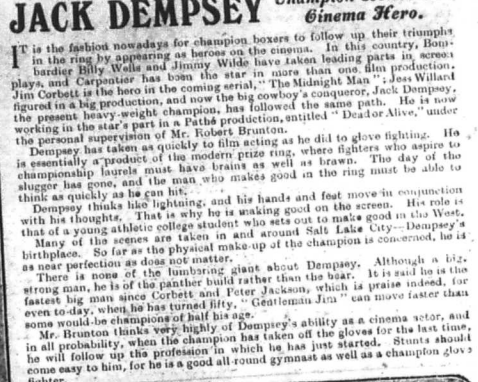
thought a lot of the "Boy" when he first came out, but his early successes seemed to spoil him. Instead of trying to improve his boxing, he went in to win his fights by the knock-out route, like so many of our promising boxers do.

**Tommy Noble's Future**  
**THIS** remind me that

Photo.] **DICK SMITH.** (*Daily Mirror*, Noble, another who went wrong this way, has evidently seen the folly of his way for he is now boxing, instead of doing the rough-house stuff. He was not perfect when he beat the American, Bent McNeill, on points at the Holborn Stadium, but he showed signs of his previous displays.

I remember Noble trying on the Zulu Kid at Brighton when the latter was in training. There he fought with Jimmy Wilde. Tommy had a good feed that would have satisfied anybody, but almost immediately he went over and gave the "Kid" a real long lesson. And when it is recalled that the Zulu Kid gave Jimmy Wilde a real hard fight it shows what Noble did at that time. As a matter of fact, it was just about this time that Noble fought Wilde at Liverpool, and gave the "New Wizard's" supporters the fright of their lives by dropping him for a long count—eight, I believe it was.

## ALL-ROUNDER.



Jack Dempsey has a little bout with his opponent. Dempsey illustrates his famous boxing style.

**The Greatest Player of His Time.**  
**I**N my opinion Crabtree was the greatest player of his time. He was an all-round footballer, and played in every position on the field, including goal, with distinction. I saw the match that got Crabtree his first international cap. He was then with Burnley, and they were playing Sunderland. Crabtree's position was then outside-right, but in this match he took the place of Espie at centre-half. That is a bit of a sudden change, but Crabtree played one of the greatest games

But the extraordinary part of the business was that the selection committee, who had not come to watch Crabtree play, picked him as a player, not only picked Jimmy to play in the England, but asked him to play left full-back. I doubt if any other player ever made such a record. I think I was told that from outside-right to inside-left, half-back, centre-half to left full-back, Crabtree's best position was centre-half or left half, although he played full-back for England on many occasions.

I remember reading an account of an international match in which I saw him play in a left-half, and the writer devoted the greater part of his space, and it was over two columns, to Crabtree's wonderful play.

A sentence that still lingers in my memory was to the effect that in the whole of the game Crabtree never missed a pass to his forwards, and that nineteen times out of twenty he used the side of his boot and passed the ball along the ground. Would that some of our present-day high-kicking halves and

A forward once said to me: "You can't help playing a good game when Jimmy is behind you. He does all the work. Draught the defence, beats them, and then passes the ball as accurately as if he took it up in his hands and put it at your feet. And well, if a forward can't score then, he ought to give his body to somebody else."

**The Choice.** THERE are very few people who know that it was a bit of good luck that made Crabtree the great player he proved himself to be. While he was playing for Burnley outside-right he was making a name as a hundred yards sprinter. Because of this he naturally did not want to get injured. In football in those days was a lot more vigorous than it is today and the player who did not take a chance was not wanted. Crabtree was game enough, but in trying to serve two masters—sprinting and football—he did not take enough chances.

sprinting and football—he did not like to wear a suit the committee of the club. He was called up and told that it was football.

**Worship: Noble's**

**THIS** remind  
me tha

Mr. Noble, another who  
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## ALL-ROUNDER.

# Pars that Please and Puzzle

## Mercy Curious.

Young Man: "I noticed your advertisement in the paper this morning for a man to retail imported canaries." "Yes, that's right, are you looking for the job?" "Young Man: "Oh, no, I merely came out of curiosity to know how the canaries lost their tails."

## A Bit Mixed.

Little Boy in School (to his companion): "How do you spell 'thoughts'?" His companion: "F-o-u-r." "No, that ain't right." "Little Boy: "Well, f-o-u-r-h-t, then." "Second Boy: "No, I mean the f-ert yer finks with."

## Cheeky.

Cheeky Boy (in charge of station book-stall, to old gentleman who has been standing looking at a paper for several minutes without giving any signs of buying it): "Would you like a bit of carpet to stand on, while you read all the books, sir, it's very cold?"

## Too Much Exercise.

Kind Lady: "How did you become lame?" "Tramp: "Over-exercition, mum." "Kind Lady: "Indeed! In what way?" "Tramp: "Moving on every time a policeman told me to."

## A Good Excuse.

Magistrate: "You are charged with begging." "Tramp: "I have never begged in my life. It isn't my fault if a lady let fall a penny into my hand which I was holding out to see if it was raining."

## Questions.

Inquisitive Little Boy: "I say, pa—?" Father (impatiently): "Well? What is it?" "I. L. B.: "Is a vessel a boat?" "Father: "Yes, it's another name for it." "I. L. B. (after some thought): "I say, Father (still more impatiently): "Well, what is it now?" "I. L. B.: "What kind of a boat is a blood vessel?" "Father (absently): "A life-boat; now run away to bed."

## The Poor Thing.

A gentleman interested in natural history who owned a tortoise, allowed it to creep about in the kitchen. He changed his servant, and the new one had never seen a tortoise before.

Not having seen it about for a few days, the naturalist began to make inquiries of the servant, who said that she had never seen it. Taking a candle he searched everywhere, and at last looked in the coal-cellar, where he found the tortoise. The astonished servant looked at the creature, and cried: "Is that what you call a tortoise? Why, I've been breaking coals on that for nearly a fortnight!"

## Screen Humour.

"A bright little paper, brim full of topical screen humour." "That's the general verdict of the many thousands who have seen 'Film Fun,' the new humorous cinema weekly. Twenty big pages, 1d. every Tuesday. Fine Art Plate of the Vitagraph comedian, James Aubrey, free with each copy this week. February 21st, 1920.

## BEN TURPIN'S STORY.

On a ship making a long voyage the passengers gathered in the saloon for amusement. A conjurer was entertaining them with his tricks. After every trick the spectators clapped their hands and cried, "Wonderful! Wonderful!"

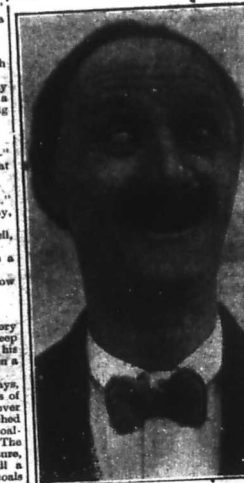
There was a parrot in a cage in the saloon, and he kept his eyes on the conjurer with great interest. The conjurer took two pinches of powder and sprinkled them together. There was a flash of red light.

"Wonderful!" exclaimed the people, applauding.

The magician repeated his trick, securing a green light, and the spectators exclaimed "Wonderful, wonderful!" again.

Once more the performer mingled his powders, but this time he made an error in his calculations, and there was a gigantic explosion, and the ship blew up. Five minutes later all to be seen that part of the ocean was a fragment of mask. On it perched the parrot.

"Wonderful, wonderful!" croaked the parrot. "What are you going to do next?" But the conjurer was nowhere to be seen.



Ben Turpin, the cross-eyed comic, finds The Jester's page amusing. Above you will read an amusing story related by him.

## The Reason.

Small Boy (in post office): "Please, mister, this 'ere stamp ain't a good 'un. Farver licked it, an' muvver licked it, an' sister licked it, an' we all licked it, an' it won't stick."

## His Target.

Little Boy (to old lady): "Please, ma'am, may I have my arrow? It has gone into your garden."

Old Lady: "Yes, of course, my little man. Whereabouts did it go?" "Little Boy: "I—I—I think it's sticking into your cat."

## An Argument.

Third Form Boy: "What big ears you've got!" "Fourth Form Boy: "Yes, I have got big ears, the only thing I lack now to be a perfect ass is your brain!"

## Too Terrible.

"Down in Arizona, where the bad men are," there was a family of cowboys famous for their ugliness; they were so ugly that they not only knew it, but were proud of it.

One day, the father was admiring his eldest son, and congratulating him on being the ugliest of the tribe.

"Don't be outdone, son," he said, "if ever you meet an uglier man, shoot him!"

The son promised. Some years afterwards, he was wandering over the ranch wards, he saw a stranger in the distance. The ugly cowboy was amazed at the stranger's appearance, and when he recovered his breath, he walked up to the man and said:

"Sir, I am very sorry, but I must shoot you." "There was not another human being in sight, and the naturalist thought he was talking to a madman, and thinking it best to humour him, he said with a laugh:

"Shoot me? Why? What have I done?"

The cowboy gravely replied: "Oh, nothing; but I promised my father that if ever I met an uglier man than myself I would shoot him."

The stranger looked for a moment at the other, then said: "Am I uglier than you, then?" "There is no doubt about it," replied the cowboy.

"Then—shoot me," said the stranger, "for if I am uglier than you, I don't want to live any longer."

## A Catch.

Ask your chum to answer this little problem quickly: "If one man had nine sons, and each son had a sister, how many children would there be?"

Without thinking, your friend would probably answer 18, but the correct answer is, of course, 10.

## An Animal's Race.

The rabbit and the hedgehog lose by 10 yards.

## Simple.

The answer is: "It's nothing (0) after all."

## Notice the Spelling.

11 pairs = 22 pairs; take 11 pairs away, and 11 pairs remain.

THE JESTER.

# MY OWN BOYHOOD IN ENGLAND.

By PERCY MARMONT.

Percy Marmont, who is a Briton, has won considerable success as a screen actor in the United States, and he is now playing leading parts for the Vitagraph Company. He has travelled all over the world, and his first film was made when he was in South Africa.

FIRST of all I want to tell you boys who read Boys' Cinema how much I envy your having such a paper, and how much I envy you having the cinema altogether.

As I look back, it seems only yesterday—although you fellows would probably figure it as an age—since I was playing about with my pals in London, where I was born—in Gloucestershire, where we moved soon after—in Surrey, where I went to school—at Brighton, or in Devonshire, where I spent my holidays—and even in the many little provincial towns where I played as a boy actor.

For, although we had great times in those days—and I revel in every keen memory of my boyhood—how far removed the world is to you fellows nowadays, who have the world at your feet, and who can be everywhere and see everything through the magic lens of the cinema. And, having this wonderful source of entertainment, instead of a cinema magazine—that's like an extra layer of icing on a wonderful fruit cake!

It's many a year since I've been a boy in knickers, but, after all, boys are boys always, and I guess you fellows play about the same games and have the same kind of good times and have to study the same old lessons we used to have.

Of all my boyhood I remember most vividly the years I spent at my school. (What we call our "public schools," at home are known as private schools in the States, by the way.) It was St. Anne's, at Redhill, in Surrey. We played the same pranks you do at school nowadays, and had the same interest in cricket and soccer football.

Then I remember, too, my boyhood home in Gloucestershire, and my holidays in Brighton and wonderful holidays in Devonshire, where I camped several summers. It was there I first rode to the hounds—I remember it vividly the other day when we rode to the hounds again; but this was in a cinema version of "The Sporting Duchess," which some of you have probably seen in Drury Lane, and in which I am acting with Alice Joyce.

The two greatest sports that I shall never forget, however, are the paper-chase we used to organise and other chases we used to catch him, for hunting. Do you still have them? In the paper-chase we designated one boy as the fox, he went off ahead of us, supplied with a bag filled with bits of paper which he dropped at frequent intervals as he went across country.

The rest of us were the hounds. We followed his trail by these bits of paper, and the game was to catch him, for none of us knew where he was bound for.

Other hunting, our other favourite sport, was a country game played along the small streams inhabited by the

creatures. Each of us was armed with a long wooden pole—like a vaulter's—and after we had stirred up an otter, and had loosed the dogs after him, we would follow down the stream as he fled in the water, running along the bank and having to vault from one side of the stream to the other to keep after the hounds.

I look forward very much to a visit back home in the near future. And I hope to see some of you then. Cheers! Percy Marmont.

mountain climbing.

Photographed while on his last tour in the Antipodes.

Mr. Widger looked around him. "Does anybody present know anything about this?" he asked.

The Big Four looked at one another, and we all nodded in reply to Geoff's look of inquiry.

Yes, Mr. Widger. My chums and I will go to your study and tell you."

Well? said Mr. Widger, when we stood before him.

Old Simon Peter took the plunge, and began to tell the Head about the woman, and how we had first seen her.



Percy Marmont is the man in the jurekshaw. Photographed while on his last tour in the Antipodes.

## THE HIDDEN PET. (Continued from page 11.)

attire. Somebody had taken all their clothes, and had muddled them up together in the centre of the room.

The masters went straight to young Traction, who kept singing out that he had "seen it."

"Now, Traction, pull yourself together," said Mr. Widger. "You must tell us just what you saw, you know."

A little black dwarf! I woke up just as he was pinching my toes, and I saw

him quite plain; he was so high!" Mr. Widger looked around him.

"Does anybody present know anything about this?" he asked.

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"You will come up to me to-morrow, after school, for punishment," he said. "In the meantime, get that out of your school as the little lass as you can."

I shall not tarry, the thrashing the Head gave us for that exploit, for it was the most thorough I ever had in the whole of my school days.

What became of the monk?

Snowy wrote a letter to his mother saying the monk was a silver wedding present from the Big Four.

(Another ripping school yarn next week. Tell your chums.)

February 21st, 1920.



**Tales of the Circus**  
Told by Joey the Clown

Three photographs which illustrate Tom Mix, the cowboy king, in various stages of mounting his horse from the rear of a horse. February 21st, 1920





Jesse L. Lasky presents

# HOUDINI

IN  
**THE GRIM GAME**

BY ARTHUR BREEVE AND JOHN W. GRAY  
DIRECTED BY IRVIN WILLAT

**IT IS TURNING CROWDS AWAY!**

At the Broadway Theatre, New York, where Houdini's "The Grim Game" has been booked for a run, crowds are being turned away at every performance.

Those who are lucky enough to get in pronounce the picture the biggest thriller ever staged. The spectators are held spell-bound from the opening. They gasp! They grip their seats! And when the big climax—the aeroplane collision comes, they break loose in a wild roar of applause!

Seldom have the New York critics been so unanimous in their enthusiastic approval of a picture. The *New York Evening Mail* says:

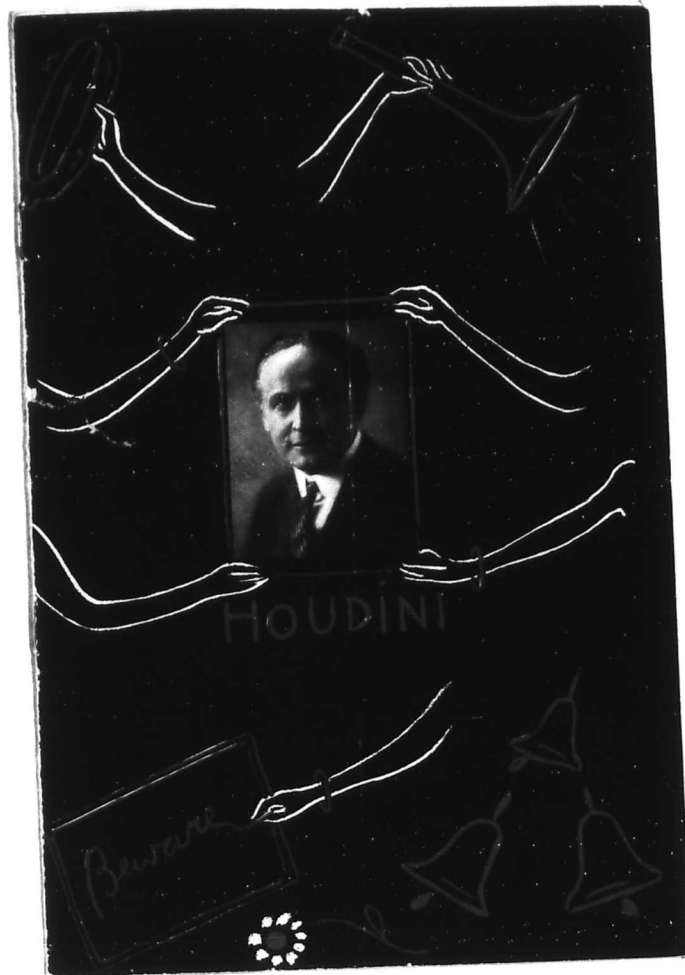
"The exploits of the handcuff king are far more thrilling on the screen than they are in real life."

Think of that! And Houdini has for years been the biggest drawing card in vaudeville!

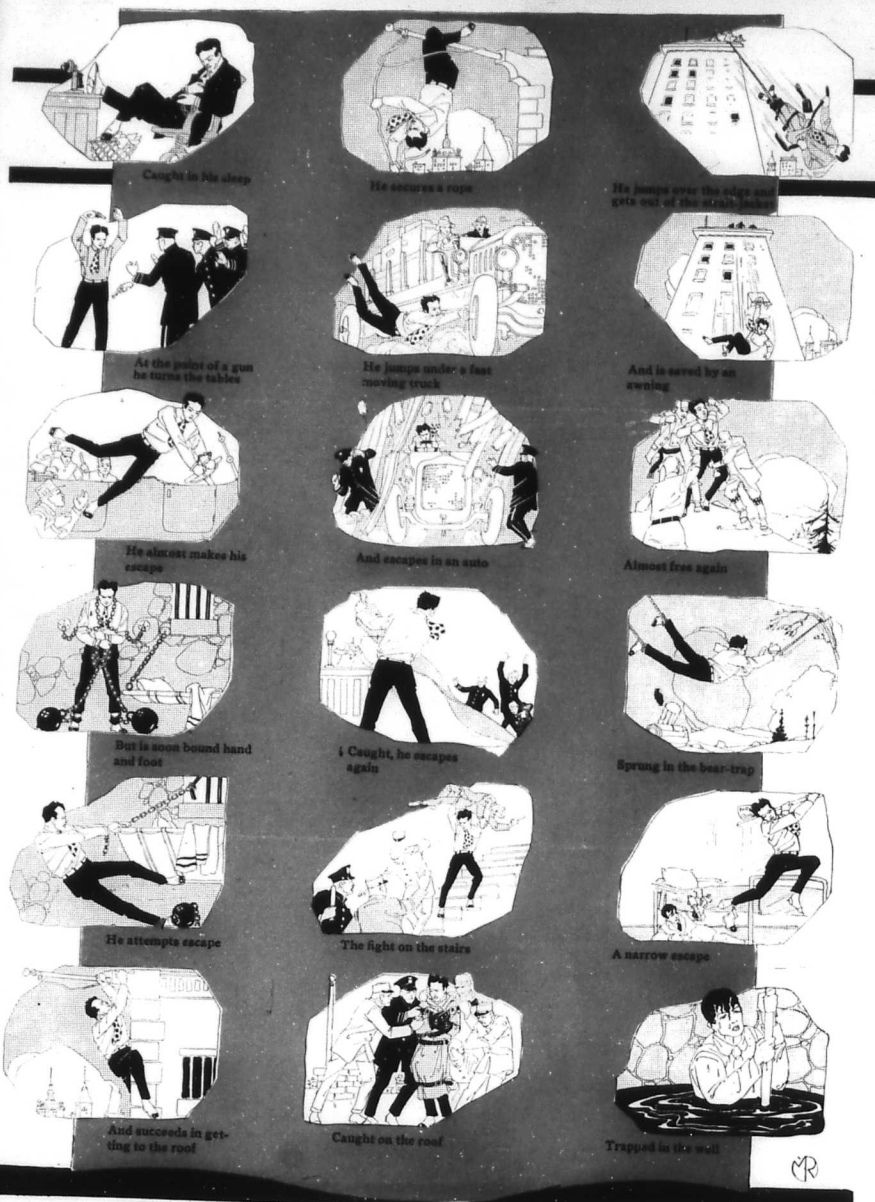
"The Grim Game" will thrill America as it has never been thrilled before.

FAMOUS PLAYERS - LASKY CORPORATION  
INCORPORATED IN NEW YORK CITY  
OFFICE: 150 N. W. 4TH ST., MIAMI, FLA.

**A Paramount Aircraft Picture**







JESSE L. LASKY presents

# HOUDINI



## "The GRIM GAME"

By Arthur B. Reeve and John W. Gray Directed by Irvin Willat

*A Paramount Arcraft Picture*

Endorsed by the Society of American Magicians

### WHAT THE CRITICS SAY

"There is more excitement in one reel of 'The Grim Game' than in any five reels I have ever watched. . . The exploits of the handcuff king are far more thrilling on the screen than they are in real life." *New York Mail.*

"The picture is filled with thrills, and has more action in it than any picture we have seen in a long time." *Morning Telegraph.*

"The feats with which Houdini has entertained audiences for years were more baffling than ever. Aeroplanes and motor-cars brought into service to give the audience the best possible thrill in stock." *New York Times.*

"Entirely different from anything we have ever seen. A smashing success in every sense of the word." *New York Tribune.*

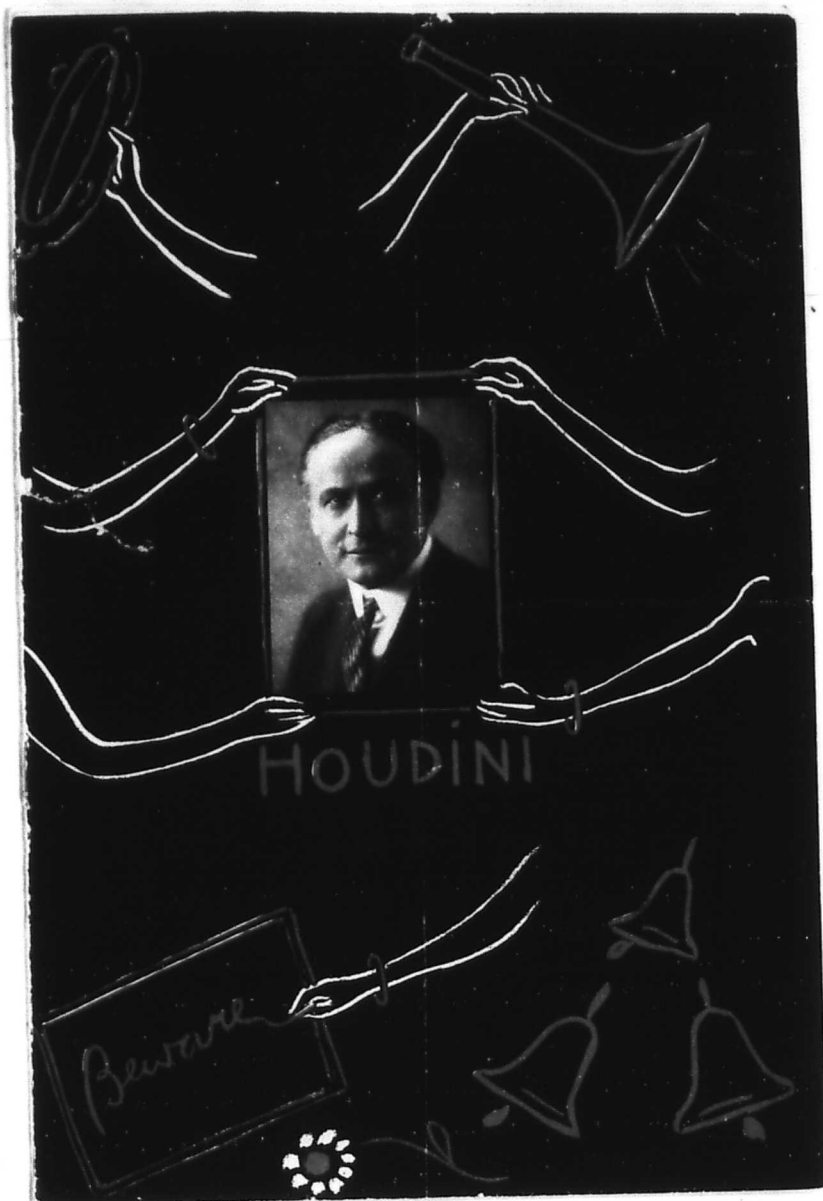
"Houdini's scaling of the hospital wall, his descent via a short-distance rope, his leap under a big motor truck going at good speed, and the startlingly vivid aeroplane fight that climaxes the picture, with the machines finally crashing to earth—these are incidents that thrill." *New York American.*

"One of the most sensational, most gripping pictures ever produced. One continuous succession of sensational incidents that make the hair stand on end." *Harrison's Reports.*



FAMOUS PLAYERS - LASKY CORPORATION  
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General  
NEW YORK





## HOUDINI

**F**EW boys here or elsewhere could have begun life with heavier handicaps than those under which Houdini started out to make his way in the world. His is a career of real American romance, a stirring, fascinating, mingled yarn of boyish dreams, definite desires, early struggles, propitious beginnings and tragic endings, of great leaps from trying pans into hot fires, only to come through at the finish by blazing his name in illuminating letters throughout the civilized world. His vogue and fame have penetrated every country on the face of the globe, and today the name "Houdini" is the underlined outstanding name of a profession for which he has done much to elevate and dignify.

The late Colonel Theodore Roosevelt, one of the most brilliant and illustrious names in American history, once said: "The poorest way to face life is to face it with a sneer." In this and many other respects the lives of the famous President and Houdini, the Master Mystifier, paralleled one another. The Roosevelt philosophy was and is Houdini's philosophy, and Houdini, as great in his world as Roosevelt was in his, faces life, not "with a sneer," but with a cheerfulness and optimism seldom encountered in this sophisticated era of social and moral revolution.

And it is not strange that these men should have had a great deal in common. Roosevelt combined in his personality a very high development of theatricality and personal magnetism, a combination of powers and virtues which gave him a vise-like grip on the public's imagination. Houdini, endowed with the same gifts, has much the same influence over the public and, in a great measure, the same powers and talents which made the late President the idol of his day. It was but natural, then, that these gentlemen should meet and instantly become fast friends, a bond that existed between them until the day of Roosevelt's death.

Houdini was born in Appleton, Wis. In that little theatre of Mid-western life, populated by a handful of brave pioneers who blazed the trail and linked up the East and West, he early displayed the gifts which in later life were to make him one of the most interesting and picturesque personalities of his generation. From the very beginning he exhibited those qualities of his forefathers that spell success in any walk of life—perseverance, firmness, vision, courage.

At a very tender age, when most boys are finding themselves and trying hard to learn how to play, Houdini kept to himself, displaying a marked bent towards the more serious and complicated aspects of life, mental processes befitting students of philosophy and science. His experiments and opinions, naturally more visionary than specific, even then aroused the admiration of his elders and practically foretold his future. He also early betrayed a tendency to wander, which was later to take him around the world, for when he was nine years old he ran away with Jack Hoeffler's "five-cent circus."

Always on the alert for something new to entertain the crowd, Houdini during these circus days hit upon the idea of escaping from ropes tied about his hands and feet. He practiced these escapes until he became expert and then caused quite a sensation in the small towns by offering \$25 to any one who could tie him so he could not get away. He never paid the offer.

*More of Houdini's professional attainments anon.*

## HOUDINI



**T**HE last decade was an age of reason, an age of enlightenment, in the theatre. Following the World War an acute consciousness, a super-exaltation and respectableness, broke like a thunderstorm over the heads of the men who control the theatrical business. The old Barnum spirit of "a new one born every minute" gave way over night to a policy of accuracy, good faith and scrupulousness, a frankness in appealing to the public that completely altered the whole system of amusement advertising.

This revision in showmanship ethics, supplementing the old sleight-of-hand order, quickly restored the public's faith in amusement announcements and at the same time definitely placed on the managers the responsibility for the attractions presented. Thus it has come about that the manager's name, to a discriminating playgoer, is the surest sign of the play's worth.

The line on the program and in all advertising matter: "L. Lawrence Weber Presents," is, therefore, the highest endorsement any attraction could possibly have, for Mr. Weber, who is Secretary of the Managers' Protective Association and himself one of the most active producers in New York, has had much to do with bringing about happier results in the business to which he has devoted practically all of his life.

Houdini's is a performance of science, of originality, of super-magic, of occultism and thrilling spectacles of invention and discovery, a series of the most intriguing feats ever presented on the American stage. Different, diverse, individual, combining entertainment and amusement with philosophy, telepathic transmission and spiritualistic phenomena. Houdini's programme is one of the most interesting performances ever presented in the American theatre.

Into this amazing program, or at the end of it, Houdini devotes considerable time to exposing the tricks of spiritualism, his test scenes showing the humbuggery of mediumistic communications. For several years, first privately and quietly and then openly, the colossus of magic phenomena has been studying spiritualism and the practices of mediums. Some of the best known mediums in the country, men and women of great repute locally and nationally, have been exposed by Houdini, recent examples of which created something of a sensation in Boston, Cleveland and New York, where Houdini worked in league with the New York Police Department.

Briefly, then, this heralds the type of performance Houdini has arranged for his advent in a full evening's entertainment, a departure for this unique artist. And for the occasion Mr. Weber has given his new star a production that in every way is comparable to the foremost productions ever seen outside New York City.





# HOUDINI



## HOUDINI'S Boyhood

He went away without bidding any one  
farewell and—



## CROWDS

Immense crowds, counted in the thousands, stand wide-eyed, open-mouthed, mystified, as Houdini, suspended in midair, worms himself out of a straightjacket.

## FRIENDS

Taken at the time of their "seance" in the "Imperator."

## HOUDINI



This great artist has never failed to have something new to offer, something novel, something different, something thrilling and spectacular, the acid test of a true performer.

Since those primitive days, primitive compared with the style of entertainment offered and demanded in this country today, Houdini has made tremendous strides and ventured far in his profession. He is just as popular in Great Britain, France, Germany, and Australia, in Japan and Italy, as he is in his own country, a distinction denied any other American stage personality. His is a vogue that is practically universal.

Houdini went to England without even the promise of an engagement and without a very great emergency fund in the event things did not go well with him after he landed, a leap into darkness few present-day performers would have the courage to undertake. He interviewed C. Dundas Slater, manager of the Alhambra Theatre, London, gave several tryout performances, received a contract for two weeks and then one for a period of six months, so successful were his first appearances in the English Capital. Since then he has been a top-of-the-bill star everywhere. He has broken records for attendance in all of the principal cities of this country and all over Continental Europe, returning to each city time and time again to duplicate his earlier successes.

Returning to America, after a long engagement in Europe, in 1914, just before the beginning of the World War, the versatile Houdini appeared for two seasons at the New York Hippodrome, then the home of immense spectacles. Here the master spirit, thinker and philosopher was wildly acclaimed the most sensational act ever presented at that nationally known playhouse.

At the outbreak of the war, or after this country got into it, Houdini immediately cancelled all of his engagements and, almost before the camps were established, gave his services for the next two years to the government, giving performances as often as he could and in as many camps as he could cover in his wakeful hours. In addition he succeeded in selling millions of dollars' worth of Liberty Bonds, a record of which he is justly proud, for Houdini was far beyond the age limit for Army service and ineligible for any other actual participation in the war.

To a stranger, sizing up the man at a distance or from a casual observation of him across the footlights or as he is seen upon the lecture platform, Houdini appears to be a simple, nerveless, imperturbable man. His physical movements, his speech, his general demeanor, everything about the man is as subtle and unctuous as the personal and mental attitude of a Wall Street business man or a highly successful professional man. So far as his personal appearance goes, either on or off the stage, he is neither overwhelming or awing.

FOR more than thirty years, dating back to the early days of vaudeville in this country, Houdini has been one of the stellar attractions on the B. F. Keith Vaudeville Circuit. In recent years variety managers throughout the world, men large and small, have carried on a warlike contest for his services. The rivalry between them at times was so great that the Master Mystifier virtually placed himself on the auction block and permitted himself to be sold to the highest bidder, always to the benefit of the lucky manager, for Houdini has never failed to pack with excited and thrilled audiences any theatre at which he appeared.

E. F. Albee, the father of present-day vaudeville in this country and himself a showman of great vision and intelligence, regards Houdini as one of the most resourceful and entertaining acts ever associated with the variety form of entertainment.

## HOUDINI

BUT there are two sides to Houdini, the side known to the public and the side known to Houdini and a few of his intimates. In the preceding pages, both in text and pictures, the professional Houdini is unveiled; here, within the limits of the space available, is presented another side of Houdini. This world-famous student and legerdemainist, as popular all over Europe as he is in his own country, has throughout his career succeeded in keeping his private life private, which might well be expected of a man who has baffled millions of people and outwitted some of the best minds of his generation.

It is conceded by all fairminded men, gentlemen of his profession, men of the theatre, as well as laymen, that Houdini is the chief among exponents of supernatural art. But what is not known to any one except his personal friends, is that this same Houdini is one of the best read men in the country on science, philosophy, spiritualism, occultism and kindred subjects. His library, bulging with rare old volumes and first editions, contains practically everything ever written about magic and its ramifying branches.

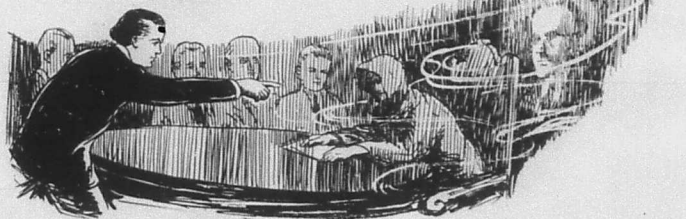
Recently Harper & Brothers, New York publishers, brought out a book written by Houdini and adroitly labeled, "A Magician Among the Spirits." The publishers' description of the book, speaking out from the jacket, says in part:

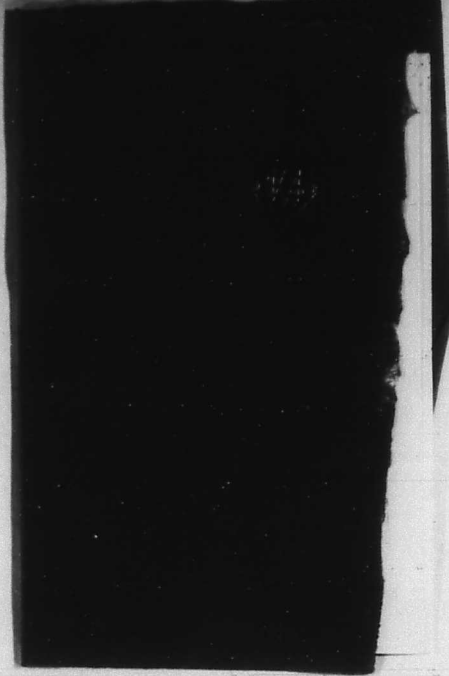
"In this interesting work he (Houdini) gives the reader the impartial results of many years of careful study and patient investigation of spiritualistic phenomena in all its various ramifications. Beginning with the Fox sisters, he discusses in detail the work of all the noted mediums from 1848 to Sir Arthur Conan Doyle today, and carefully analyzes a large number of cases of slate writing, spirit photography, ectoplasm, materialization, and all the regular manifestations of the seances."

Beginning with a limited scholastic education, barely more than a mastery of the three R's, few men outside the professions and higher institutions of learning have achieved the place in letters to which Houdini has ascended. When it is realized that Houdini began rubbing elbows with the realities of life at an age when most boys are being carefully guarded and educated under the careful supervision of masters, Houdini's self-advancement seems all the more remarkable.

In recent years, following a long period of painstaking research and exploration, Houdini has devoted considerable time and money to routing out spiritualistic flim-flam and fraud. His work in this direction amounts to a lively crusade against spiritualistic phenomena, and he devotes a large division of his current stage performance to an expose of mediums and their tricks.

Ecclesiastical support and encouragement, naturally enough, quickly came to Houdini's aid, and the celebrated exposé of mediumistic quackery has calls every week to lecture on the subject from the pulpits of some of the most powerful and influential churches of the country. On the other hand, he has debated the subject with such internationally known men as Sir Arthur Conan Doyle, Sir Oliver Lodge and others. Although he has the utmost respect for the honest belief of any person, he is the relentless enemy of deliberate fraud, and the account of his adventures in the investigation and detection of it forms a valuable chapter in the crusade for truth.





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*The flower show at Cannes, meeting place of Continental Fashion*

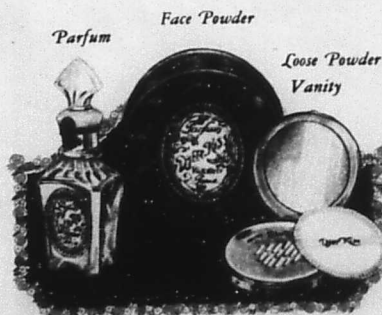
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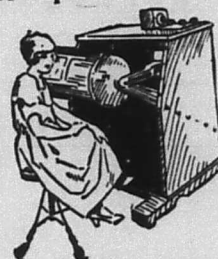


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1924

## Tricho System Awarded Grand Prize at Paris Exposition For Permanent Removal of Superfluous Hair

Probably no award made at the Paris Exposition this year is of greater and deeper import than that of the "Grand Prix" to Tricho. This is the seal of approval, given in the world's great center of beauty and culture, upon the perfect means of restoring loveliness to the faces of millions of women which are marred by disfiguring superfluous hair. No second prize was awarded, because all other methods were found to be ineffective, dangerous or both.

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**Don't Take a Chance  
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MESSRS. LEE and J. J. SHUBERT  
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### EXECUTIVE STAFF

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Geo. E. Curran ..... <sup>Master Mechanic</sup>  
Dr. James B. Thornton ..... <sup>House Physician</sup>

The telephone number of this theatre is 4520 Beach.

Ticket Office open from 9 A.M. until 10 P.M.

To arrange for SPECIAL THEATRE PARTIES or BENEFIT PERFORMANCES at the Majestic, Shubert, Plymouth or Wilbur Theatres, kindly address E. W. Fuller, Shubert Ticket Bureau, Shubert Theatre Building, 265 Tremont Street, Boston.

Tickets for this theatre can be ordered by telephone, mail, or telegraph, and will be held 24 hours, except when ordered on the day of the performance for which they are to be used when they will be held until 12 (noon) for matinees, and 6 P.M. for evenings. Tickets ordered by mail and paid for will be held until called for unless otherwise ordered.

Mail orders will at all times receive prompt attention if they contain certified check, postal or express order. If party desires tickets mailed, self-addressed return envelope should accompany order, thus avoiding possibility of error. Special attention will at all times be given to out-of-town orders. Tickets will be selected as near the desired location as possible at the time the orders are received.

Not responsible for personal property unless checked.

Ladies' Retiring Rooms on left side of lower floor and left side of first balcony, and also left side of second balcony.

Smoking and Gentlemen's Retiring Room is located at foot of stairs in the rear of the auditorium. Gentlemen's Check Room adjoins the smoking room.

The admittance of children under five years is optional with the management.

Parties finding lost articles in any portion of the theatre will please leave them at the ticket office or with the chief usher.

### Not Up to Scratch

A small boy went into a grocery store and asked for a box of matches. Presently he returned, saying:

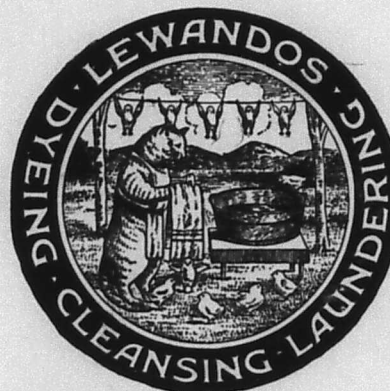
"Please, mother says these matches won't light."

"Won't light?" cried the grocer. "Why, look here!" and he struck one on his trousers.

The boy took the matches away, but presently returned with them once more.

"Please, sir, mother says she hasn't time to come and scratch all her matches on your trousers!"—*Exchange.*

1829



1926

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of smart people demand the Brunswick Egyptian Room after the theatre. A good show, then supper dancing to Leo Reisman's famous orchestra rounds out a perfect evening.

Tempting dishes adroitly served, music that lends new dancing skill, a word about the show, in passing, with a friend—all this makes you turn your steps toward the Egyptian Room when the curtain falls on the last act.

## *The* **BRUNSWICK** EGYPTIAN ROOM

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ORCHESTRA

# Shubert Majestic THEATRE

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Telephone Beach 4520    Seats also at Little Bldg. at Box Office Prices

Beginning Monday, September 6, 1926

L. LAWRENCE WEBER

Has the Honor to Offer

## Master Mystifier HOUDINI

Acclaimed by Press and Public

"The Greatest Necromancer of the Age—Perhaps of All Times."  
—(Literary Digest)

Who Presents

AN ENTIRE EVENING'S ENTERTAINMENT  
Consisting of Many Original Mysteries Never Before Equaled in  
the Realm of Magic Art

"THREE SHOWS IN ONE"

Magic, Illusions, Escapes, and Fraud Mediums Exposed

NOTE: During Houdini's performance it will be necessary to invite a committee of investigators on the stage, and the management assures all volunteers that no practical jokes of any kind will be perpetrated on anyone.

Almost every experiment presented by Houdini is his original invention and creation.

### PROGRAM SUBJECT TO CHANGE

In the event that challenges are made and accepted, certain features of the program will be deleted to make space for those added.

### PLEASE NOTE

A number of illusions and experiments are programmed, but the performance would be too extensive if they were all presented during the evening. Houdini, however, will vary his entertainment by presentations from the following:

### PROGRAM

#### ACT I Magic

The Crystal Casket  
Conradi's Aladdin's Lamp  
The Magical Rose Bush  
Queen Bess' Bunny  
The Arrival and Departure of Ponzi  
Izaak Walton Eclipsed  
Birds in a Gilded Cage

Fleurette's Transition  
Slicing a Woman  
The Egyptian Turban  
Metamorphosis—The exchange of  
Human Beings in a locked, sealed  
and corded trunk  
Money for Nothing





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Lovely wispy little bits of lace and linen, lawn and needlework have a softening influence on frocks that wear them

Women who wish to bring out neglected possibilities in an old or new costume enlist the aid of our

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fresh daily at the famous  
*E. A. Kemp* **GOLDEN GLOW SHOPS**  
103 SUMMER ST. 10 WINTER ST. 1 SCHOOL ST.

The Mystical Huntsman  
Doves of Peace  
The Flying Handkerchief  
Intelligent Fingers  
Red Magic  
The Flight of Time

The Slave Girl's Lament  
Summertime  
Wintertime  
Radio of 1950  
Ponce De Leon's Dream Realized  
A lesson from Ching Ling Foo

CARD SLEIGHTS: Houdini was the first to present the forward and back palm.

Houdini presents today card manipulations, such as his fifty-two card forward and back palm, which gained for him the title of "King of Cards" more than thirty years ago. Many of his original passes and sleights have been used by most all of the present-day magicians.

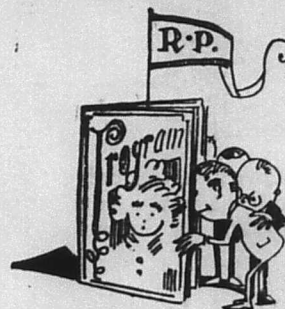
The Card Star (Herr Doeblers Masterpiece).  
The Miracles of Mahatma.  
The Whirlwind of Colors.

Ten Minute Intermission

### ACT II

The Famous East Indian Needle Mystery.

The Steinway, Steinert and Jewett pianos and the Victrolas used in this theatre exclusively are furnished by M. Steinert & Sons, Steinert Hall, 162 Boylston Street, Boston.



## PROGRAM

Should anything go wrong  
— money back. That's the  
program here!

Prices moderate

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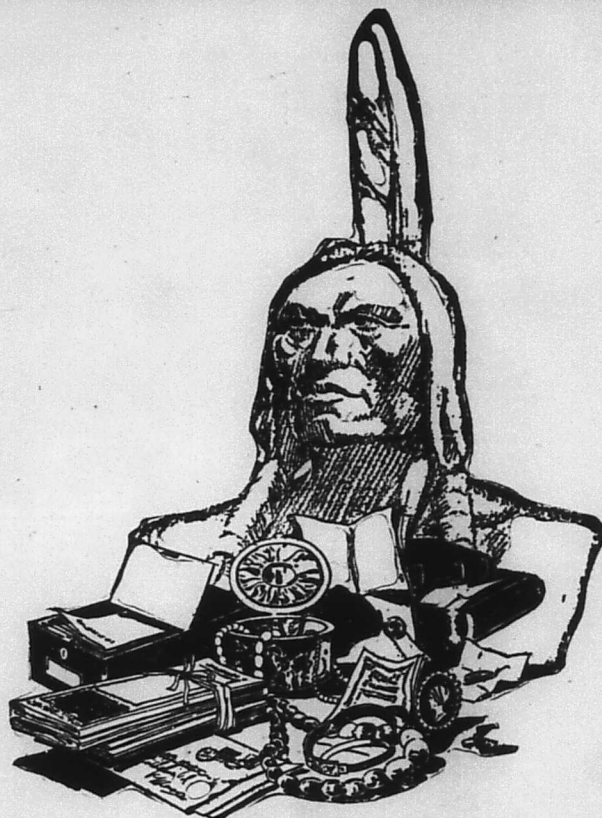
Tremont Street at Bromfield

Date ..... Theatre ..... Star .....

Also ..... Impression .....

In the party were .....

Feeling that a collection of Rogers Peet cartoons might make an interesting record of plays seen, we shall be glad to provide a little album for these clippings. Write to, or call at our store.



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The Celebrated Chinese Water Torture Cell. (Nothing like it has ever been attempted by any other magician).  
The Secret of the Sphinx.

Ten Minute Intermission

### ACT III

#### The Ribbon Curtain

Special attention is called to the blue curtain, which may appear like a crazy-quilt pattern. Twenty-five years ago, Houdini, touring Continental Europe, broke records in every theatre in which he appeared. It was the custom in those days to present the artist with a huge laurel wreath, a la Marathon winner, and the ribbons are from the following managers and theatre owners: Berlin Winter Garden, Berlin, Germany; Herr Director Kamsetzer, Central Theatre, Dresden, Saxony; Director Bruck, Frankfurt a Maine; Director Tichy, Prague, Bohemia; Director Tom Barresford, Alham-

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bra Theatre, Paris, France; Director C. Dundas Slater, Alhambra Theatre, London, England; Director Hippodrome, London, England; Director Harry Rickards, Australia; Director Gluck, Dusseldorf; Director L. Lerin, Rembrandt Theatre, Amsterdam, Holland; Director Corty, Althoff; Director Busch, Berlin; Director Carre, Holland; Director M. Wolf, Essen, Ruhr; Director Waldman Roanocher, Vienna; Director Reichshallen, Cologne; Director Mellini, Hanover; Director Hagenbeck, Luttick and Brussels; Director Lorensen, Copenhagen; Director Bremen, Dorthmund.

### DO THE DEAD COME BACK?

A series of natural phenomena puzzling the most intelligent and erudite people of the world. The majority of the problems are frequently attributed to demonology and witchcraft. That there may be no mistake in Houdini's attitude, he wishes it to be thoroughly and clearly understood that he is not attacking any religion in any way. He is not a skeptic and respects genuine believers. He does not say there is no such thing, but that he has never met a genuine medium. He is simply exposing the fraudulent mediums. At the end of the performance there will be a limited amount of time for what may be called an open forum.

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### IN THE DAYS OF '49

An Old Bill of Fare Gives the Prices of Food in California During the Gold Excitement.

(From the Nevada State Journal)

#### MENU

##### Soup

BEAN, 1.00

OX TAIL (short), .50

##### Entrees

SAUERKRAUT, 1.00

BACON FRIED, 1.00

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HASH, Low-grade, .75

HASH, 18-karat, 1.00

##### Roast

BEEF, Mexican Prime Cut, 1.50

BEEF, Up-Long, 1.75

BEEF, Plain, 1.00

BEEF, with one potato (fair size), 1.25

BEEF, Tame (from the states), 1.50

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CODFISH BALLS, double, .75

GRIZZLY ROAST, 1.00

GRIZZLY, Fried, .75

JACKASS RABBIT (whole), 1.00

##### Vegetables

BAKED BEANS, Plain, .75

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TWO POTATOES (Medium Size), .50

TWO POTATOES (Peeled), .75

##### Pastry

RICE PUDDING, Plain, .75

RICE PUDDING AND BRANDY PEACHES, 2.00

RICE PUDDING, with Molasses, 1.00

SQUARE MEAL WITH DESSERT, 3.00

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32 FRANKLIN STREET, BOSTON

### The Society of American Magicians

THE Society of American Magicians, the first enduring society of magicians, was organized on May 10, 1902, in the city of New York, and is now in the twentieth year. It was duly incorporated under the laws of the State of New York on April 3, 1908. From an original membership of a few men in a single group, it has grown to an organization consisting of eight assemblies which have enrolled almost one thousand persons interested in the society's objects and activities. Harry Kellar is the Dean of the society and the membership includes the greatest magicians of recent times. Members may be found in Europe, Australia, India, South America and South Africa, and generally throughout the world. Professionals and amateurs alike are on these rolls and gather at the meetings, at which may be found merchants, lawyers, government officials, doctors, teachers, publishers, architects, inventors, hotel proprietors, chemists, dentists, manufacturers, college professors, brokers, and the like.

The purposes of the society are to foster and develop magic as an art, to encourage originality and invention, to promote harmony, to advance the ethics of the profession

155

of magic, and to provide entertainment for the members and their friends. Good fellowship and fraternalism characterize the meetings.

The central governing body of the society, known as the Parent Assembly, meets in the city of New York, and with it are closely affiliated, through the Council of the society and otherwise, the following local organizations, which for most purposes are entirely self governing and independent in their respective territories:

Golden Gate Assembly, No. 2,  
San Francisco, California.

Chicago Assembly, No. 3,  
Chicago, Illinois.

Philadelphia Assembly, No. 4,  
Philadelphia, Pennsylvania.

Detroit Assembly, No. 5,  
Detroit, Michigan.

Felicien Treway Assembly, No. 6,  
Baltimore, Maryland.

Omaha Magical Society Assembly, No. 7,  
Omaha, Nebraska.

St. Louis Assembly, No. 8,  
St. Louis, Missouri.

Other Assemblies are in the process of formation. The Parent Assembly meets on the first Saturday of each month (except during August and September), and the other assemblies as they severally determine.

The society is in intimate association with the MAGICIANS' CLUB of London, through a mutual president and otherwise, and with the MAGIC CIRCLE of London, the premier societies of England. So, to the traveling member, the affiliations and widespread membership throughout this country and the world vouchsafe a welcome and assistance.

The Council, which encourages and coordinates the work of all the assemblies, is the supreme authority of the society. Its members are certain officers of the parent assembly and representatives of the other assemblies. Through its work, with the aid of the various assemblies, the Council is constantly enlarging the influence and furthering the declared objects of the society.

M. U. M., the official publication of the society, which is sent to all members, was first issued in October, 1911, and is published monthly. It is devoted to the affairs of the society and aims to record and perpetuate the biographies of magicians, and contains historical accounts and other articles relating to magic. The one hundred issues that have been published contain much original and valuable material not to be found elsewhere.

The Hospital Benefit, founded through benefits arranged by Houdini, a fund substantial in amount, held by duly elected Trustees, and the only fund of its kind among magical societies, was created in 1918, and is for the



assistance and relief of members who become sick or disabled.

The society maintains an aggressive opposition to bogus mediums, gamblers, expositors, or those who for selfish, financial or other motives attempt to injure magicians or their creations.

The assemblies which do not already have permanent homes are planning to secure them, and the Parent Assembly has created a building fund for a central club house for the use of all members of the society.

Public entertainments are given periodically under the auspices of the society. A dinner is held the night before the annual meeting in June, at which there is a world-wide reunion of magicians and a gala performance.

After current business of a meeting has been transacted, there are exhibitions of magic and discussion of topics of general interest to magicians.

The society, with its assemblies, welcomes as guests at its meetings members of recognized magical societies and organizations, and prominent performers.

All inquiries regarding the society should be made by mail to the Society of American Magicians, Room 1802, Candler Bldg., 220 West 42nd Street, New York City.

way, seeking a charter to build from Piedras Nigras or Eagle Pass, on the Rio Grande, to the Bay of Topolovampo, on the Gulf of California (near Altata, shown on the map), with branches to Presidio del Norte and the city of Mexico. This is a Massachusetts company, and amongst its promoters are General Butler, and Mayor Prince, of Boston. The air-line distance between the points named is over 1200 miles, and it is stated that only a charter, without financial aid, is asked for.

#### A BICYCLE ERA.

IN these days of rapid transit, when men, by the study and invention of mechanical means for the application of natural laws to the satisfaction of their needs, have made such progress in their allotted task of possessing the earth and subduing it, it seems singular that the bicycle has not excited even more attention than has been given it. For unquestionably it bids fair to become as important a factor for enlarging the scope of personal travel as the railroad has become for the rapid collective circulation.

Fifty years ago, not only was it impossible for any one to conceive the bicycle, but there was not in the world the mechanical skill or the necessary appliances for its construction. Taking advantage, as it does, of the discovery of new materials, as well as the invention of new processes, with which the last half-century has been so crowded, the bicycle is really a marvel of strength and lightness, of ingenuity and invention, and affords in itself an admirable epitome of the method by which it appears inevitable that mankind must slowly eliminate the new, coming by slow gradations to comprehend their own powers, and practically realizing the means for their exercise.

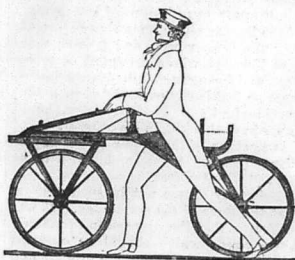
It will not, therefore, be out of place here to briefly consider the steps by which the conception of the bicycle as a means of independent, individual rapid transit, surpassing the horse in every way, has been practically realized for the race. Its germ lies in the *céléfère*, as it was called, or the *speed-maker*, which was invented in the early part of this century by a Baron Von Drais, of Mannheim, on the Rhine. The baron was a landscape gardener, the master of the forests of the Grand Duke of Baden, and invented this machine as an aid in the performance of

his duties in his profession. In 1816, a specimen of it was exhibited in the garden of Tivoli, a favorite public resort in Paris. This was only the germ, and was hardly any more suggestive of the bicycle than the use of his father's cane, which every child instinctively bestrides.

Between the appearance of this machine and the taking of the next step in the creation of the bicycle, over forty years elapsed. Various modifications and improvements were made in its original construction, but they all failed in even attempting to reach the essential point of the bicycle—that of propelling it without depending upon placing the feet upon the ground.

It seems almost incredible that it should have been found so difficult to conceive that it was easily possible to raise the feet from the ground, and propel the machine by placing them upon treadles working cranks upon the front wheel.

The power of routine to prevent the discovery by experiment of some new method of procedure is, perhaps, shown here in the history of the bicycle, equally with the discovery made by Stephenson with the locomotive, that friction, instead of being an obstacle, was a necessary condition to traction, and that the driving-wheels of the locomotive would not slip upon the track and revolve aimlessly. Yet when we remember that it took centuries before practical mechanics who daily used both gimlets and screws conceived the idea of



BARON VON DRAIS'S CÉLÉFÈRE, 1816.

combining these two tools, and making gimlet-pointed screws, instead of using a gimlet every time to make the hole into which the screw could be driven, the fact

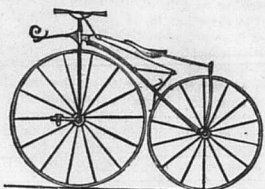
with security, at an average speed of ten miles an hour over an ordinary road, and continue to do this day after day, is one of the marvels of modern industry. And

Nor has the growing enthusiasm for the new era of rapid transit failed to meet with a response in this country. Though American invention and mechanical skill

professional for a price of more than money is charged, nor has ever personal taught or pursued bicycling or other

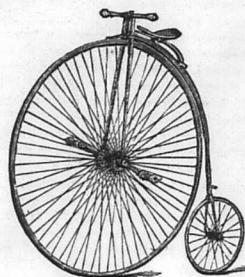
expect that in the future an annual contest so arranged may become as impor-

The comparison of the cut of the American velocipede of 1869 with that of the modern bicycle will show the progress that has been made within the last twenty years in perfecting this modern appliance for individual rapid transit.



AMERICAN VELOCIPED, 1869.

Of the two or three hundred parts of which the modern bicycle is composed, each one has been the subject of careful study by the most competent inventors and mechanics, aided by the improved



THE MODERN BICYCLE.

methods of manufacture in which the well-organized machine-shops of to-day differ so materially from those of fifty years ago in their ability to produce accurate work.

That a machine which appears to be so frail, its steel wire spokes suggesting a cobweb, should be strong enough to bear the strain of carrying a full-grown man with security, at an average speed of ten miles an hour over an ordinary road, and continue to do this day after day, is one of the marvels of modern industry. And

yet to do this is so generally expected of the bicycle that its failure to meet the demand would hopelessly ruin its reputation.

No wonder, then, that the bicyclist should feel for his machine a tender sense of gratitude for the service it has done him, resembling in kind the sentiment the Arab feels for his horse, and that it should be equally a labor of love with him to keep it in good order, and to see that all its various parts are kept in condition to perform their functions without failure or injury.

In the unconscious struggle for the survival of the fittest which pervades industry, England has in the improvement and the manufacture of the bicycle taken and kept the lead. Starting from such inadequate beginnings as have been indicated here, the business has assumed vast proportions, which are yearly increasing with accelerated growth. There are to-day in England more than two thousand different manufacturers of bicycles, producing among them over three hundred varieties of the machine, differing from each other in special points designed to meet the various uses for which their machines are intended. These simple facts indicate how large is the growing army of wheelmen in that country, and how diversified are the purposes to which the bicycle is applied. It appeals with peculiar success to the general love among the English for open-air exercise. To this end the well-settled condition of the country, its charming and well-built roads, contribute greatly. The very name of the chief association among the wheelmen of England, the Bicycling Touring Club, which is in a most flourishing condition, suggests one of the most desirable results which the introduction of the bicycle has already produced.

For the large class already interested in England in the culture and practice of the art of bicycle-riding a flourishing literature has sprung up. It has its regular journals devoted to the interest of the art, while the supply of itineraries giving information of the best roads, their condition, their advantages, their conveniences, and other practical details so desirable for the tourist, is already large, and constantly increasing.

Nor has the growing enthusiasm for the new era of rapid transit failed to meet with a response in this country. Though American invention and mechanical skill

professional for a prize of water-gate money is charged, nor has ever personal taught or pursued bicycling or other

expect that in the future an annual contest so arranged may become as impor-



measured for the bicycle he desires to ride, as accurately as for a pair of pantaloons he desires to wear. On the contrary, a small boy or the tallest man can ride any bicycle thus constructed, by simply adjusting the treadles to fit him—an operation easily and quickly performed.

This change in the mechanism for the propulsion of the bicycle gives an opportunity for the use of a larger propelling wheel, thus gaining an advantage in the distance travelled by each revolution of the wheel, it being evident that a driving-wheel five or six feet in diameter will in each revolution pass over more space than one only three feet in diameter, and that such an increase of diameter, as it is in no way dependent upon the length of the rider's legs, becomes easily practicable.

The League of American Wheelmen, which was definitely formed in 1880, has already a membership of over 1500. This organization extends not only over the United States, but also to Canada and Mexico, and already counts in its ranks a number of English bicyclers.

Its objects, as stated in its constitution, are: "To promote the general interests of bicycling; to ascertain, defend, and protect the rights of wheelmen; and to encourage and facilitate touring." Its officers are a president, a vice-president, a commander, a corresponding secretary, a recording secretary, a treasurer, and two directors for each State in which there is a regularly organized bicycle club; and these officers form a board, of which eight constitute a quorum, competent to direct and decide upon all matters not provided for in the constitution. They are also given power to fill all vacancies. The directors are also empowered to appoint consuls in such places as may be advisable, so that any member of the League, who for business or pleasure may visit any town or city in the country, may be able to find there an officer of the League ready to welcome him as a brother wheelman, and give him such information as he may desire.

The League is intended for the benefit of amateur wheelmen, an amateur being defined as "a person who has never competed in an open competition, or for a stake, or for public money, or for gate-money, or under a false name, or with a professional for a prize or where gate-money is charged, nor has ever personally taught or pursued bicycling or other

athletic exercises as a means of livelihood."

It is to be earnestly hoped that in the interest of the growing devotion to physical culture, open-air exercise, the improved standard of public health, and the innocent enjoyment of friendly competition which this provision is intended to promote, it will prove adequate to prevent the intrusion into the practice of bicycling of the spirit of speculation, which in this age has proved so disastrous to even the best-intended attempts to make horse-racing, boating, and other athletic sports other than opportunities for the blackleg to practice his arts.

There has been heretofore in our American life, crowded to excess as it has been with the harassing cares and anxieties of business, so little consideration paid to the organized practice of health-giving outdoor exercise, to which bicycling is peculiarly adapted, that the organization of this League of American Wheelmen can not fail to be recognized as an important subject for public congratulation. By the rules of the League it is provided that once a year there shall be a general parade, in which all amateur bicycle clubs, together with individual wheelmen not attached to a club, shall be invited to take part. This annual parade takes place on the 30th of May—Decoration-day—and this year it was a prominent feature in the observances of the day in Boston, nearly a thousand wheelmen from all parts of the country being reviewed upon the Common by the Mayor. Provision has also been made for the yearly institution, during the fine season of our American fall, when all nature conspires to provide the most favorable and exhilarating conditions for vigorous out-door exercise, of a race meeting under the auspices of the League, "at which only members shall be allowed to compete, except in some event set apart for professionals alone, at which meeting a suitable League championship prize shall be offered, which shall be the property of the League until it shall have been won three times by the same competitor, who shall then hold it, if he so elect, and be debarred from competing for any League prize for the same distance and championship." The fall meeting of this year will be held in New York in September.

While it may be too much to hope or expect that in the future an annual contest so arranged may become as impor-



THE ADVENTUROUS LIFE  
OF A VERSATILE ARTIST

H O U D I N I

THE WORLD FAMOUS SELF-LIBERATOR  
**HOUDINI,**  
Presenting the Greatest Performance of his Shrewdest Career,  
Escaping himself after being Locked in a  
**WATER TORTURE CELL**

(Houdini's own invention) while standing on his head his  
Arms Clamped and Locked above in the centre of the  
Water Cell.



A FEAT WHICH BORDERS ON THE SUPERNATURAL

**\$1,000**

HOUDINI offers this sum to any one proving that it is  
possible to obtain air in the upside-down position in  
which he releases himself from this

**Water Filled Torture Cell.**



Six Million of these Books in circulation  
since 1900, in various Forms, Editions and  
Languages.

# HOUDINI

THE ADVENTUROUS LIFE OF  
A VERSATILE ARTIST. :: ::

(Revised 1922 Edition).

**H**ARRY HOUDINI, "the World's Handcuff King and amazing Prison Breaker," a title universally and unanimously bestowed upon him, has had a career as adventurous and romantic as the most imaginative writer could possibly conjure.

Indeed, this wonderful genius, with a science concerning bolts, bars, locks, and chains that will yet revolutionize the world's methods of safeguarding itself against "the men that prow! in the night," confirms the truth of the ancient adage that "truth is stranger than fiction."

Just remember for a moment that he is the man to whom the shrewdest police, the sharpest detectives, and the most watchful jail wardens look with awe and anxiety.

And they are eminently right in this attitude of disquiet, because they know that buried in the brain of Houdini lies the secret of an unknown power he alone possesses that makes their prisons as powerless as Japanese screens, and renders their multiple-locking handcuffs, leg irons, and all the other prison paraphernalia, no more binding than store twine.

Suppose the innate and inherent integrity of character that Houdini possesses, in common with most men brought up within the circle of a mother's sweet influence, were to be swept aside by the desire for riches not his own. There are many men of many millions to-day whose money is not their own. Suppose he should be captured by a band of desperate men determined to wrest from Houdini this secret worth millions. Suppose a great hypnotist were to obtain dominance over this mystery-enveloped genius and use his baneful powers for evil designs. What then?

A slight knowledge of the marvels Houdini has accomplished mixed with a little imagination would create as many more suppositions of this kind as this book could contain.

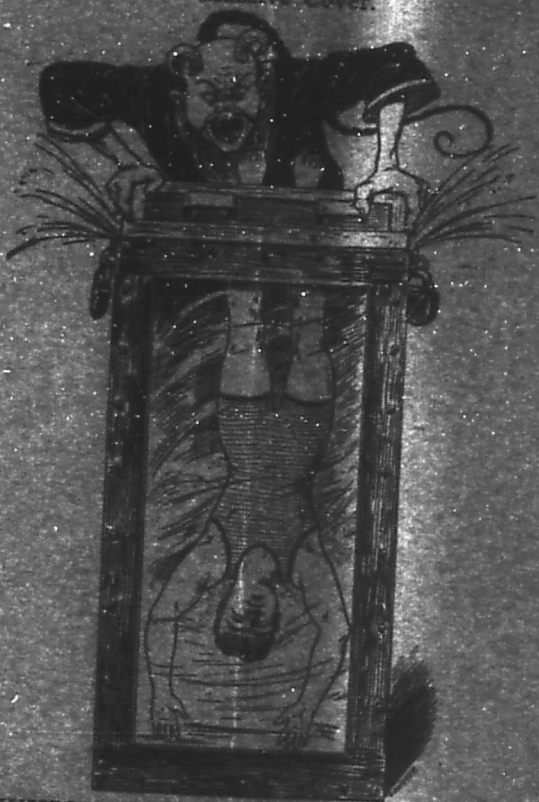


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But, to be brief, admitting the possibility of the happening of any of these suppositious instances, and you will gain a clear idea of the extraordinary character and quality of Houdini's powers. It is often the best way to see the full scope of a cause by carefully ascertaining its effect. This analytical method is equally applicable to Houdini, and, recognizing the harm he would receive were his secrets confided to unworthy hands, you gain an adequately impressive idea of the enormity of responsibility that rests upon him.

Time and time again Houdini has encountered such perils, and in every case he owes his life and the preservation of his secret to his extraordinary acuteness of perception, to his marvelous knowledge of human nature, to his physical prowess that is far greater than appears from a merely superficial inspection, and, last and greatest of all, to the fact that the majority of people witnessing his wonders attribute a quasi supernatural power.

His press clipping books teems with stories proving the truth of one and all of these assertions. To glance over its pages enchains the reader's attention more closely that if he were absorbing an exciting romance. Accounts of thrilling jail-breaking feats are pasted beside stirring chronicling of handcuff escapes. Columns upon columns of laudatory press criticisms crowd colored cartoons and caricatures that connect Houdini and the great men of Europe in the great political crisis of the last few years.

It being true "that genius is but the capacity for hard work," then it is only a proper introductory tribute to Houdini to state that he is not a mushroomgrowth, sprouting and decaying in a night.

In the development and perfection of his astounding powers over metallic components Houdini has labored as tirelessly as Galileo constructing his astronomical theory, as Stephenson building the first locomotive, as Edison bringing to view the telephone, as Marconi revealing the wireless telegraph.

"How does he do it?" is the universal query.

Of course, he does not, he dare not tell what exertions of power, natural or supernatural, he makes in freeing himself from handcuffs, and in escaping from the dungeons that have held felons until the grave finally hid them forever.

Guesses are multiplied many, many times by all sorts and conditions of men and women. As many theories have been propounded as there are stars in the firmament. Some say he

slips out of handcuffs like an eel slipping through an amateur fisherman's fingers. Others say he manipulates cell locks by muscular magnetism. A third class declares that he squeezes himself through bars of cells. Still more say spirits aid him in his escapes. And so, *ad infinitum*.

Suffice it is to say that Houdini actually does all that the newspapers credit him doing.

He was born April 6th, 1874, in Appleton, Wis., and a little calculation will show that he is still far from the meridian of life. From the beginning he showed an insight into mechanics and mechanism that may be compared with the early endeavors of other men who have wrought wonders in the name of science. He showed a tendency toward travel, too, and in his ninth year had a brief experience with Jack Hoeffler's "five cent" circus in his home town. Then came an apprenticeship as a mechanic, and after an uneventful term with "the tools of trade" Houdini resolved to see the great world with his own eager eyes. So he ran away from home, as so many others have done that in later years attributed their greatness to their early contact with the corrugated side of life. He joined a small circus, and, being exceptionally bright, he soon learned to conduct the Punch and Judy show, to do a ventriloquial act, and also to play clown on the bars. It may be, too, that "he doubled in brass" or played in the band, though he has never said so.

Here began the experiences that quickly ripened Houdini into the World's Handcuff King and Prison Breaker, which he is, has been and always will be. In exploring his wits for exploits to amuse and entertain the audiences, Houdini hit upon the feat of escaping from ropes tied round him in every conceivable way. He became so expert that he eventually offered a challenge of \$25 to any one who could tie him so that he could not escape. And he never has lost a cent of the proffered money.

Then came the full turning-point in his career when he looked for greater worlds to conquer, and began the mastery of handcuffs, leg irons, shackles, etc. Of course, proficiency came with practice in secret, and then the public was permitted to witness the efforts of the young wizard.

Houdini went to England without an engagement. He went to Mr. Slater, manager of the Alhambra, London, gave several



**HOUDINI AT DIFFERENT AGES OF HIS CAREER**

trial shows, got a contract for two weeks, then one for six months at £60 a week.

Since then he has been a top-of-the-bill star everywhere. He has made enormous salaries on the continent, where he is tremendously popular. He has broken records for paid admissions all over Continental Europe. In the week he performed before the Grand Duke of Russia he earned in public and private performances over £400, an enormous salary in those days.

In 1905, he returned to America for a brief tour, and he became at once the sensation in every city. Jails have fallen before his power like cities in the olden time before the armies of Caesar. The police of America join the gendarmerie of Europe in declaring, "Nothing on earth can hold him a prisoner." All the strongest cells and prisons in the United States have succumbed to the mysteriously potent force he exerts. Perhaps his most historic feat was his escape in January, 1906, from Cell 2, Condemned Murderers' Row, in the United States Jail at Washington, D. C., the very cell in which Guiteau, the assassin of President Garfield was confined until he was led forth to be hanged. Another great work was his escape from double confinements in the Boston Tombs at Boston, Mass. March 20, 1906.

Since 1908 Houdini has dropped handcuffs, and has made his performance replete with new mysteries, introducing his original invention—escaping out of an air-tight galvanized iron can filled with water, after it has been locked into an iron bound chest, and the intricate inexplicable escape from the Water Torture Cell, and releasing himself from a regulation strait jacket in full view of the audience, and during the week accepting various challenges.

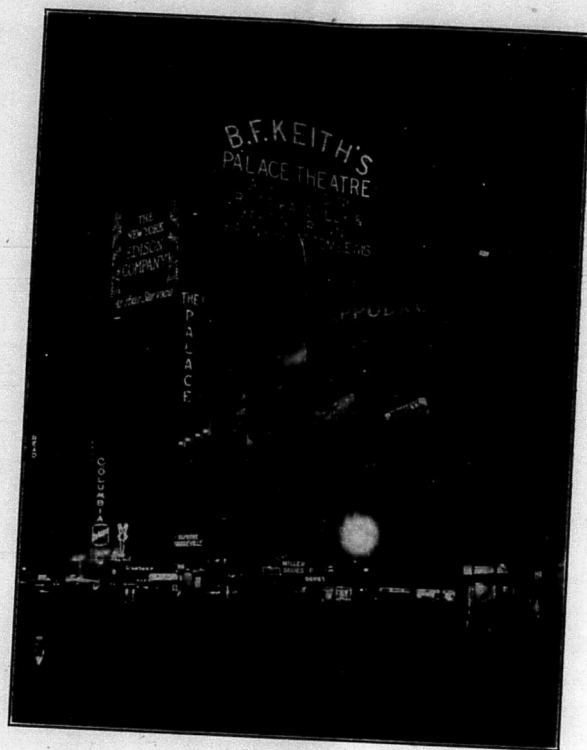
Any reader of this who wishes to challenge Houdini, or has any novel method of securing Houdini, must write to publicly advertise address and name of Challenger or Challengers. No Challenge can be accepted for same date on which it is sent.

Instead of remaining in America six months as his original contract stipulated, he was the sensation of show business from his opening 1905, until his departure for Germany, August 1908.

His leap from the Frederickstrasse Bridge, in Berlin, Germany, heavily manacled, September 5th, 1908; his daring plunge into the Weser, Bremen, having to break through ice.



NEW YORK



THE GREAT WHITE WAY

Paris, from the roof of the gruesome Morgue, April 7th, 1909, brought record houses at the Circus Busch, Berlin, and Alhambra Theatre, Paris, causing his imitators to try and duplicate his feats. Two were fortunately saved from a watery grave, Alburus, in Atlantic City, being saved by the life-saving guard. Menkis was brought up in an unconscious state, and Ricardo jumped handcuffed from the Luippold Bridge, Landshut, Bavaria, April 14th, 1909, and was drowned.

Cold waters have no terrors for Houdini, as he dived manacled into the Mersey River, Liverpool, December 7th, 1908, also in the Egbaston Reservoir, Birmingham, December 15th, 1908. In all dives Houdini makes use of the regulation police handcuffs, chains, and leg irons.

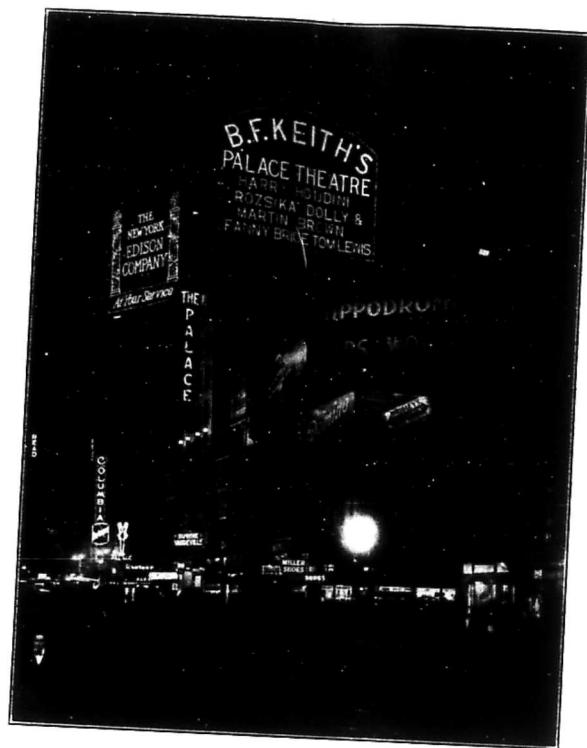
Houdini returned to America again in 1914, just before the World War, toured the country, appearing for two seasons at the World's biggest Theatre, the New York Hippodrome, the first season presenting his inventions, The Vanishing Elephant, in which he caused an elephant named "Jennie" to vanish, who weighed over ten thousand pounds, and said to be a daughter of the beloved Barnum's "Jumbo," and in the second half of the Hippodrome show, performing the Submarine Box feat, escaping from same whilst under water, and the box being entirely filled with water.

Second season, introducing the Escape from Strait Jacket, suspended sixty feet in mid-air, hanging by his ankles, and presenting for the first time on any stage another of his inventions, The Whirlwind of Colors, in which he produced hundreds of yards of silks, giant flags, and for a finish the only tame American Eagle of this decade. It is known that Old Abe was a tame eagle, used by the Union soldiers as a mascot, but this Young Abe, trained by Houdini is the only one known that any one could handle.

Houdini gave his services to the Government, giving performances in the camps, for two consecutive years, not accepting engagements, and is proud of the fact of having sold over two million dollars worth of liberty bonds.

The years of 1918, 1920 and 1921 he became a Cinema star, recognizing the fact that Dame Nature would demand her due, and that the future generations would not believe that any man could perform the feats with which he is credited. So he originally went into a company to produce a 15 episode serial, "The Master Mystery," making such a sensational success

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that Mr. Jesse L. Lasky engaged him for a feature picture, "The Grim Game," and before this was released, Mr. Lasky re-engaged Houdini for a second picture, "Terror Island." Both features were the sensations of the year.

To fulfill contracts made eight years before Houdini, in January, 1920, returned to England for a tour of the principal music halls. So great was his success that even his former triumphs were eclipsed. Throngs followed him whenever he appeared on the streets of the provincial towns of Great Britain. He broke house record after house record, drawing such box office returns that the Moss Empires management waived its right to hold him to the figure named in the eight year old contract and voluntarily doubled his salary.

Upon his return to America Houdini organized his own film producing company of which more will be told in subsequent pages.

### OFFICIAL POLICE NEWS FROM GERMANY!

HARRY HOUDINI, THE AMERICAN HANDCUFF KING, SUES  
THE COLOGNE POLICE FOR LIBEL, AND WINS!!!

A Condensed History of the Lawsuit Against the Cologne Police!

The police of Germany are very strict in matters of false billing or misrepresenting exhibitions to the public, and the case of the well-known Dr. Slade, also a well-known American "thaumaturgie" performer, as also an equally familiar "magnetic" woman, and several others who have clashed with the German police will probably also call in mind the latest case of the flower medium, Mrs. Rothe, who was sentenced to two years in prison and 500 marks fine.

What for? Well, she deceived the public in telling them that she could obtain communications from the spirit world.

This the police claim was obtaining money under false pretense, and there you are.

The Cologne police claimed that Houdini was also traveling about misrepresenting, and that all he did was "swindle." The chief one was Schutzmann Werner Graff, who openly published a false story in the *Rheinische Zeitung*, which put Houdini in a very bad light, and, as a man of honor, Houdini could not overlook the insult.

He claimed that he had been slandered, and asked an apology, also a retraction of the false stories, which all the

press of Germany had copied; but was simply laughed at for his trouble.

Engaging the best lawyer of Cologne, Herr Rechtsanwalt Dr. Schreiber, Louisenstrasse 17, this able lawyer defended Houdini in all three instances.

The first trial occurred in Cologne, Feb. 19, 1902; in this trial Houdini charged the Schutzman Werner Graff for publicly slandering him, whereupon, as answer, Herr Graff told the judge and jury that he was willing to prove that Houdini was misrepresenting, that he could chain Houdini

so that he could not release himself. Houdini permitted himself to be chained by Herr Transport Police Lott, and to show how easy it was he wilfully showed to the judge and jury how he opened the chain and lock.

After a four days' trial, Houdini won the lawsuit, and the Cologne police were fined, and were to publicly apologize to Houdini, "In the Name of the Kaiser."

Instead of so doing, they took it to the higher court, "Strafkammer." At this trial they had specially manufactured a lock, which was made by Master Mechanic Kroch, a lock that when once locked nothing would open it; even the key could not open the lock.

The police asked that Houdini should show his ability by opening this lock after it had once been locked.

The following is a free translation of what the press had to say at the second trial.



Houdini, as Chained and Handcuffed Before the Judges in the First Trial of His Action Against the Royal Police of Cologne.



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so that he could not release himself. Houdini permitted himself to be chained by Herr Transport Police Lott, and to show how easy it was he wilfully showed to the judge and jury how he opened the chain and lock.

After a four days' trial, Houdini won the lawsuit, and the Cologne police were fined, and were to publicly apologize to Houdini, "In the Name of the Kaiser."

Instead of so doing, they took it to the higher court, "Strafkammer." At this trial they had specially manufactured a lock, which was made by Master Mechanic Kroch, a lock that when once locked nothing would open it; even the key could not open the lock.

The police asked that Houdini should show his ability by opening this lock after it had once been locked.

The following is a free translation of what the press had to say at the second trial.



Houdini, as Chained and Handcuffed Before the Judges in the First Trial of His Action Against the Royal Police of Cologne.



Houdini as Handcuffed and Manacled by the San Francisco Police, July, 1899.

In the highest court (Strafkammer zu Köln Juli 26, 1902) Police Officer Werner Graff was found guilty of slandering Harry Houdini, heavily fined, he must pay all costs, and insert an advertisement in all of the Cologne newspapers, proclaiming his punishment, at the same time "IN THE NAME OF THE KING," openly apologize to Houdini for insulting him.

This open apology is the severest punishment that can be given to a royal official, and as the lawsuit has been running over a year, the costs will run into the thousands of marks.

The case was first tried in the Schöffengericht Köln, Feb. 19, 1902, and Werner Graff was found guilty, but he took it to the highest court, and again Houdini won.

The Cologne police claimed that all Houdini advertised to do was misrepresentation (this was the cause of the lawsuit); for the trial they had a special lock made that, after it was once locked, no key would open it.

This lock they challenged Houdini to open, to prove that he was not misrepresenting.

Houdini accepts the challenge, walks into the room selected by

the jury where he could work unhindered. In four minutes, with a quiet smile, reenters the court room, and hands the judges the prepared lock opened.

Among the thirty police officials that testified against Houdini were some of the highest officials of Cologne, but Houdini won; in fact, he was "one" too many for them.

It being a disgrace for Schutzman Werner Graff to have this punishment on him, with the assistance of the police, he took it to the



Houdini as Handcuffed and Manacled by the Dresden (Germany) Police, September, 1900.

highest court in Germany, "Oberlandesgericht," and there the learned judges again gave Houdini the verdict from which there is no appeal.

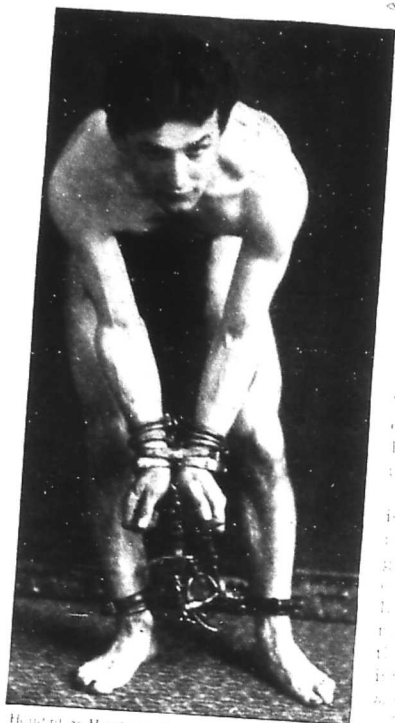
Below is a free translation of the apology as printed in the German papers:

### IN THE NAME OF THE KING

BE it known that the artiste, known as HARRY HOUDINI, of America, New York City, against the Cologne Police Schutzman



Houdini as Handcuffed, Elbow-Ironed, and Thumbscrewed by the Berlin Police, October, 1900.



Houdini as Handcuffed and Manacled by the San Francisco Police, June, 1899.

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Houdini's first challenge, walking out, was not selected by

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The Demonstration Before the German Judiciary.

Werner Graff, for slandering (insulting).

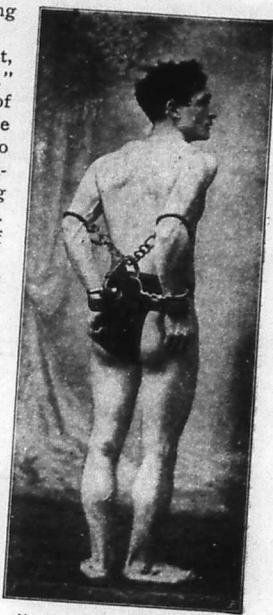
The Royal Schöffengericht, the third "Ferienstrafkammer," found Werner Graff guilty of slandering Houdini, and the Oberlandesgericht Court also find that the Royal Schöffengericht was justified in finding Graff guilty of the charges. Werner Graff is guilty of "Openly Slandering" Houdini, for being the chief instigator of the article which he caused to be inserted in the *Rheinische Zeitung* July 25, 1901, number of edition 170, and the head-lines which read "Houdini, the world-famous Handcuff Releaser." Being found guilty of the above charge, Werner Graff is fined 30 marks in money, and should he fail to pay the sum fine, he will serve a day in prison for every 5 marks; and is also fined to pay all costs of the three trials.

Houdini has the right to publish the verdict one time in the Cologne newspapers at the cost of Schutzman Werner Graff.

For the rightful writing of this verdict, we sign as responsibilities, Coln, Oct. 24, 1902. Stock Sekretar. Gerichtsschreiber des Kgl. Amtsgericht Abtlg VI. — 9.

Signed for Houdini,  
Rechtsanwalt Dr. Schreiber Köln.

It will be of interest to note that Houdini has escaped out of prisons and cells in the following cities:



Houdini, as Handcuffed by the Vienna Police, March, 1902.

New York, W. 125th Street Police Station, W. 68th Street Police Station, and W. 37th Street; Brooklyn, N. Y.; Newark, N. J.; Salem, Mass.; Lowell, Mass.; Rochester, N. Y.; Baltimore; Washington (3 different places); Detroit, Mich.; Philadelphia, Pa.; Providence, R. I.; Kansas City; Buffalo, N.Y.; and Chicago, Ill.; Amsterdam, Hague; Dordrecht, Holland; Moscow, Russia; Halifax; Bradford; Leicester; Burnley; Leeds; Newcastle-upon-Tyne; Sheffield; Liverpool; South Shields; Salford; Huddersfield; Manchester; St. Helens; Stockton-on-Tees; Eastbourne; Newport, Mon.

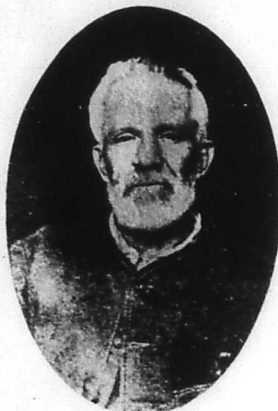
Space prohibits the publication of all certificates from the various chiefs of police, but a few are selected, which follow:  
Chief Constable's Office,

Sheffield, Jan. 19, 1904.

This is to certify that Mr. Harry Houdini was this day stripped stark naked and locked in the cell which once contained Charles Peace. The cell was searched and triple-locked, but Mr. Houdini released himself and redressed in five minutes, having also opened the iron gate of the corridor.

Charles J. Scott, Commander (R.N.)  
Chief Constable, Sheffield.

Witness to the foregoing feat,  
George H. Barker, Deputy Chief Constable.



An exceedingly rare photograph of Charles Peace, shrewdest, most dangerous and notorious criminal in the annals of Crime in Great Britain. Peace broke jail a number of times but failed to escape from this cell in Sheffield. He was hanged at the Armley jail. Houdini escaped from this cell, as Chief Constable Scott's certificate on page 12 shows.

May 10, 1903.

Harry Houdini was made to disrobe, and in a nude condition was locked into the Moscow transportation cell or carette, and in less than 20 minutes he had managed to make his escape. The searching Houdini had to submit to in the hands of the secret Russian police was the severest he has ever had to undergo. Never in the history of the Russian police has any one been able to escape out of this or any other transportation carette. This feat was accomplished in the presence of Chief of the Secret Police Cos, Lebadoff.

Houdini was booked for one month in Moscow, but after this feat he was prolonged for four months, and proved the greatest sensation that ever visited Russia.

From the German police Houdini possesses certificates from the cities of Berlin, Dresden, Dusseldorf, Essen Ruhr, Barmen, Bremen, Dortmund, Leipzig, Frankfort A/M, Hanover, etc.; but the following is the principal one:

ROYAL POLICE PRESIDIUM,

BERLIN, Sept. 20, 1900.

Harry Houdini, the American, was handcuffed and leg-ironed with the irons used here, in the presence of a large number of the highest police officials of Germany. Houdini managed to free himself from everything, by mysteriously opening the locks, in a manner which is unexplainable to us. The cuffs were uninjured.

(Signed) VON HULLESSEM, Royal Police Director, Berlin.  
VON WINDHEIM, The Royal Police President, Berlin.

Von Windheim was the highest police official in all Germany. The Kaiser's signature was the only name that stood higher in Germany.



The Preparation for Incarceration in the Siberian Transport Carriage.

The Daily Illustrated Mirror, March 18th, 1904.

### HOW HE PICKED THE "MIRROR" HANDCUFFS IN ONE HOUR AND TEN MINUTES.

Not a seat was vacant in the mighty Hippodrome, yesterday afternoon, when Harry Houdini, the "Handcuff King,"

stepped into the arena, and received an ovation worthy of a monarch.

For days past all London has been aware that on Saturday night last a representative of the *Mirror* had stepped into the arena, in response to Houdini's challenge to anybody to come forward and successfully manacle him, and had there and then made a match with America's Mysteriarch for Thursday afternoon.

In his travels the journalist had encountered a Birmingham blacksmith who had spent five years of his life in devising a lock, which, he alleged, "no mortal man could pick." Promptly seeing he was in touch with a good thing, the press man had at once put an option upon the handcuff containing this lock, and brought it back to London with him.

It was submitted to London's best locksmiths, who were unanimous in their admiration of it, asserting that in all their experience they had never before seen such wonderful mechanism.

As a result the editors of the *Mirror* determined to put the lock to the severest test possible by challenging Mr. Houdini to be manacled with the cuffs.

Like a true sportsman, Mr. Houdini accepted our challenge in the spirit in which it was given, although, on his own confession, he did not like the look of the lock.

#### MIGHTY AUDIENCE.

Mr. Houdini's call was for three o'clock yesterday, but so intense was the excitement that the 4,000 spectators present could scarcely restrain their impatience whilst the six excellent turns which preceded him, cheered to the echo on other occasions, got through their "business."

Waiting quietly and unnoticed by the arena steps, the *Mirror* representative watched Mr. Houdini's entrance, and joined in giving his opponent-to-be in the lists one of the finest ovations mortal man has ever received.

"I am ready," said Houdini, concluding his address to the audience, "to be manacled by the *Mirror* representative if he be present."

A hearty burst of applause greeted the journalist as he stepped into the arena and shook hands with the "Handcuff King."

Then, in the fewest possible words, the press man called for



volunteers from the audience to act upon a committee to see fair play, and Mr. Houdini asked his friends also to step into the arena and watch his interests.

#### HOUDINI HANDCUFFED.

This done, the journalist placed the handcuffs on Mr. Houdini's wrists and snapped them. Then, with an effort, he turned the key six times, thus securing the bolt as firmly as possible.

The committee being satisfied as to the security of the handcuff, Mr. Houdini said:—

*"Ladies and Gentlemen:—* I am now locked up in a handcuff that has taken a British mechanic five years to make. I do not know whether I am going to get out of it or not, but I can assure you I am going to do my best."

Applauded to the echo, the Mysteriarch then retired within the cabinet that contains so many of his secrets.

All correct chronometers chronicled 3.15.

In a long line in front of the stage stood the committee. Before them, in the center of the arena, stood the little cabinet Houdini loves to call his "ghost house." Restlessly pacing to and fro, the *Mirror* representative kept an anxious eye on it.

#### FALSE HOPE OVERTHROWN.

Those who have never stood in the position of a challenger can scarcely realize the sense of responsibility felt by one who has openly thrown down the gauntlet to a man who is popular with the public.

The *Mirror* had placed its reliance on the work of a British mechanic, and if Houdini succeeded in escaping in the first few minutes it was felt that the proceedings would develop into a mere farce.

But time went by; 5, 10, 15, 20 minutes sped. Still the band played on. Then, at 22 minutes, Mr. Houdini put his head out of the "ghost house," and this was the signal for a great outburst of cheering.

"He is free! he is free!" shouted several; and universal disappointment was felt when it was ascertained that he had only put his head outside the cabinet in order to get a good look at the lock in strong electric light.



From a Photo of the Famous Scene in the London, England, Hippodrome, when Houdini was Handcuffed by the London Illustrated Mirror Representative.

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From a Photo of the Famous Scene in the London, England, Hippodrome, when Houdini was Handcuffed by the London Illustrated Mirror Representative.

The band broke into a dreamy waltz as Houdini once more disappeared within the canopy. The disappointed spectators looked at their watches, murmured "What a shame!" gave Houdini an encouraging clap, and the journalist resumed his stride.

At 35 minutes Mr. Houdini again emerged. His collar was broken, water trickled in great channels down his face, and he looked generally warm and uncomfortable.

"My knees hurt," he explained to the audience. "I am not done yet."

The "house" went frantic with delight at their favorite's resolve, and this suggested an idea to the *Mirror* representative.

He spoke rapidly to Mr. Parker, the Hippodrome manager, who was at the side of the stalls. That gentleman looked thoughtful for a moment, then nodded his head and whispered something to an attendant.

#### A WELCOME CONCESSION.

Presently the man appeared bearing a large cushion.

"The *Mirror* has no desire to submit Mr. Houdini to a torture test," said the representative; "and if Mr. Houdini will permit me, I shall have great pleasure in offering him the use of this cushion."

The "Handcuff King" was glad evidently of the rest for his knees, for he pulled it through into the "ghost house."

Ladies trembled with suppressed excitement, and, despite the weary wait, not a yawn was noticed throughout the vast audience. For 20 minutes more the band played on, and then Houdini was seen to emerge once more from the cabinet.

Still handcuffed!

Almost a moan broke over the vast assemblage as this was noticed. He looked in pitiable plight from his exertions and much exhausted.

He looked about for a moment, and then advanced to where his challenger stood.

"Will you remove the handcuffs for a moment," he said, "in order that I may take my coat off?"

For a few seconds the journalist considered. Then he replied: "I am indeed sorry to disoblige you, Mr. Houdini, but I cannot unlock those cuffs unless you admit you are defeated."

The reason was obvious. Mr. Houdini had seen the cuffs

locked, but he had never seen them unlocked. Consequently the press man thought there might be more in the request than appeared on the surface.

#### FROCK COAT SACRIFICED.

Houdini evidently does not stick at trifles. He maneuvered until he got a penknife from his waistcoat pocket. This he opened with his teeth, and then, turning his coat inside out over his head, calmly proceeded to cut it to pieces.

The novelty of the proceeding delighted the audience, who yelled themselves frantic. The *Mirror* representative had rather a warm five minutes of it at this juncture. Many of the audience did not see the reason of his refusal, and expressed their disapproval of his action loudly.

Grimly, however, he looked on and watched Mr. Houdini once more reenter the cabinet. Time sped on, and presently somebody recorded the fact that the Mysteriarch had been manacled just one hour. Ten minutes more of anxious waiting, and then a surprise was in store for everybody.

#### VICTORY.

The band was just finishing a stirring march when, with a great shout of victory, Houdini bounded from the cabinet, holding the shining handcuffs in his hand — free!

A mighty roar of gladness went up. Men waved their hats, shook hands one with the other. Ladies waved their handkerchiefs, and the committee, rushing forward as one man, shouldered Houdini, and bore him in triumph round the arena.

But the strain had been too much for the "Handcuff King," and he sobbed as though his heart would break.

With a mighty effort, however, he regained his composure, and received the congratulations of the *Mirror* in the true sportsmanlike spirit he has shown throughout the contest.

#### PRESENTATION MODEL

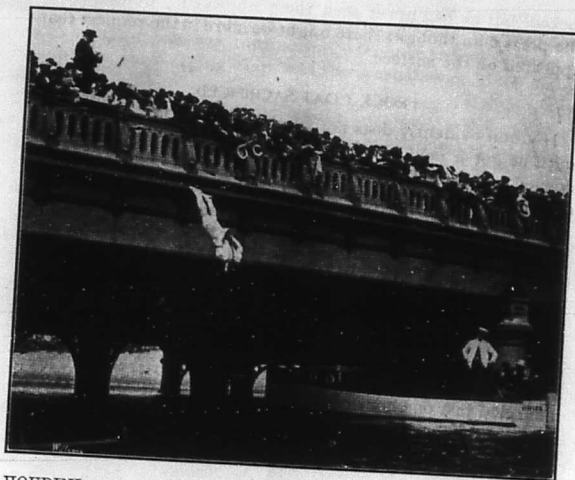
The journalist intimated to the audience that a beautiful solid silver model of the handcuffs would be made, and asked Mr. Houdini's permission to present this to him at no distant date.

#### A SPORTSMAN'S TELEGRAM.

Late last night Mr. Houdini sent us the following telegram:  
Editor "Mirror," 2, Carmelite Street, London, E. C.

"Allow me to thank you for the open and upright manner in which your representative treated me in to-day's contest. Must say that it was one of the hardest, but at the same time one of the fairest tests I ever had."  
"HARRY HOUDINI."





HOUDINI, manacled and chained, Diving head first off Queen's Bridge, into the Yarra River, Melbourne, Australia, Feb. 18th, 1910. Australia's Coast is infested with Man-eating Sharks, luckily for Houdini, none happened to be around when he dived.

### AN EPISODE IN HOUDINI'S LIFE.

*Star, Blackburn, England, Saturday, Oct. 25, 1902.*

#### MANACLED BY A STRONG MAN.

TRUSSED TILL MIDNIGHT.

Unparalleled Scenes at the Palace Theatre.

Never in the history of Blackburn or music hall life has there been witnessed so remarkable a scene as occurred last night. Houdini, the Handcuff King, and Mr. Hodgson, principal of the School of Physical Culture, provided a big sensation for the patrons of the Palace Theatre, Blackburn.

Houdini, who has been appearing at the Palace during the week, claims to be able to release himself from any of the regulation shackles or irons used by the police of Europe or America, and offered nightly to forfeit £25 if he failed to prove his claim.

Mr. Hodgson, of the Physical Culture School, Blackburn, took up the challenge, stipulating that he was to use his own irons and fix them himself. Houdini consented, and deposited the £25 with the editor of the *Daily Star*.

The trial of skill and strength was fixed to take place last night, and the crowd which came together to witness it crammed the theatre literally from floor to ceiling—even standing room being ultimately unobtainable.

Shortly after ten o'clock the parties to the challenge faced each other, and excitement at once became intense.

Mr. Hodgson produced 6 pairs of heavy irons, furnished with clanking chains and swinging padlocks. These were carefully examined by Houdini, who raised some disappointment and much sympathetic cheering by stating that his claim was that he could escape from "regulation" irons. The "cuffs" brought by Mr. Hodgson, he said, had been tampered with—the iron being wrapped round with string, the locks altered, and various other expedients adopted to render escape more difficult.

Mr. Hodgson's answer, given dramatically from the stage, was that he stipulated that he should bring his own irons.

Houdini again protested that Mr. Hodgson was going beyond the challenge, but added that he was quite willing to go on, if only the audience would give him a little time in which to deal with the extra difficulties.

This announcement was greeted with great cheering, and the work of pinioning proceeded.

First, Mr. Hodgson, with the aid of a companion, fixed a pair of irons over Houdini's upper arm, passing the chain behind his back and pulling it tight, and fixing the elbows close to the sides.

To make assurance doubly sure, he fixed another pair in the same way, and padlocked both behind.

Then, starting with the wrists, he fixed a pair of chained "cuffs" so that the arms, already pulled stiffly behind, were now pulled forward. The pulling and tugging at this stage was so severe—the strong man exercising his strength to some purpose—that Houdini protested that it was no part of the challenge that his arms should be broken.

He also reminded Mr. Hodgson that he was to fix the irons himself.

This led to Mr. Hodgson's assistant retiring.

Proceeding, Mr. Hodgson fixed a second pair of "cuffs" on the wrists and padlocked both securely, Houdini's arms being then trussed to his side so securely that escape seemed absolutely impossible.

Still Mr. Hodgson was not finished with him.

Getting Houdini to kneel down, he passed the chain of a pair of heavy leg irons through the chains which bound the arms together at the back. These were fixed to the ankles, and after a second pair had been added, both were locked, and Houdini now seemed absolutely helpless.

A canopy being placed over Houdini in the middle of the stage, the waiting began, and excitement grew visibly every minute.

Meanwhile Mr. Hodgson and others kept strict watch on the movements of Houdini's wife and brother (Hardeen), who were both on the stage.

At the end of about 15 minutes the canopy was lifted and Houdini was revealed lying on his side, still securely bound. It was at first thought he had fainted, but he soon made it known that all he wished was to be lifted up. This Mr. Hodgson refused to do, at which the now madly excited audience hissed and "booed" him for his unfair treatment, and Hardeen lifted his brother to his knees. The curtain of the cabinet was again closed.

Another 20 minutes passed, and again the curtain was lifted. This time Houdini said his arms were bloodless and numb owing to the pressure of the irons, and asked to have them unlocked for a minute so that the circulation could be restored.

Mr. Hodgson's reply, given amidst howls, was: "This is a contest, not a love match. If you are beaten, give in."

Great shouting and excited calling followed, which was renewed when Dr. Bradley, after examining Houdini, said his arms were blue, and it was cruelty to keep him chained up as he was any longer.

Still Mr. Hodgson was obdurate, and the struggle proceeded, Houdini again appealing for time.

Fifteen minutes more: Houdini appeared and announced that one hand was free.

This was the signal for terrific cheering, which was continued after the canopy was dropped.

At intervals Houdini now appeared, and announced further progress in his escape; and when, shortly after midnight, he

came out with torn clothing and bleeding arms, and threw the last of the shackles on the stage, the vast audience stood up and cheered and cheered, and yelled themselves hoarse to give vent to their overwrought feelings. Men and women hugged each other in mad excitement. Hats, coats, and umbrellas were thrown up into the air, and pandemonium reigned supreme for 15 minutes.

Houdini, when quietness had been restored, said he had been doing the handcuff trick now for 14 years, but never had he been subjected to such brutality as that to which his bleeding arms and wrists gave witness.

When Houdini again obtained a hearing, it was to state that, not only had the irons been altered, but the locks had been plugged.

It was well after midnight when the huge audience left the theatre, and broke up into excited, gesticulating groups.

## Condemned Murderers Released by Houdini.

*The Washington Post, Sunday, Jan. 7, 1906.*

### OUT OF GUITEAU CELL.

HOUDINI MIXES THINGS UP AT THE UNITED STATES JAIL  
PRISONERS CHANGED IN CELLS.

Consternation Accompanies Feats of the Expert Lock-picker, Who Gets Laurels from the American Police Chairman After His Third Exploit in Washington—Crowds Are Transfixed.

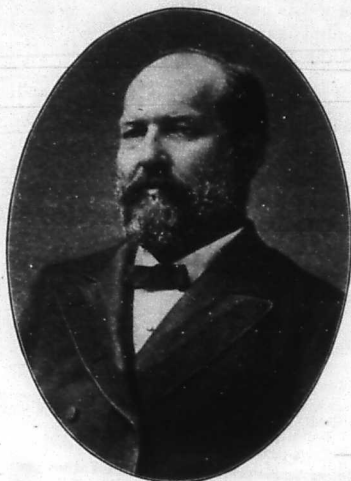
Two condemned murderers, four others under indictment, and two noted criminals were released from the United States jail yesterday and for a brief time tasted a counterfeit liberty.

Harry Houdini, the international Prison Breaker and Handcuff King, as he is styled, was the hero of a sensational exploit. On the invitation of Warden Harris and the jail authorities he ravaged bolts and locks.

Houdini escaped from the cell in which Charles J. Guiteau, the assassin of President Garfield, was confined, released all

the other inmates of the murderers' row cells, and transferred each into some other cell than the one to which he was originally committed.

For several days—in fact, since Houdini's remarkable escape from the Tenth precinct — Warden Harris, of the cathedral-like prison along the Eastern Branch of the Potomac, has been endeavoring to secure Houdini for a cell-breaking exploit, as the warden had full faith in the efficiency of his lock system. He wished to have this faith justified by an attempt at escape of Houdini, and his failure would induce that state of mind.



JAMES A. GARFIELD  
the Martyred President

Copyright and Published by

J. F. RYDER, Cleveland, O.

The sitting for this portrait was made June 10th, 1880

Until yesterday Houdini has been so occupied with his other invitations to break out of the police cells and the other penal institutions that he had abandoned the idea of an adventure at the jail. Not wishing to seem discourteous, he concluded about noon yesterday to present his compliments to Warden Harris and assure him that he would be pleased to test the jail.

### CROWD QUICKLY GATHERS

The news of his presence traveled the length of the offices on the inside of the big structure, and here there gathered in the warden's office the following officials and visitors: Deputy Warden W. Grayson Urner, Capt. Ed. S. Randell, Guards John C. Campbell, George C. Gumm, James Corrigan, and John P. Hickey, Jail Physician Dr. D. Kerfoot Shute, Dr. H. I. Sout, Dr. T. Sullivan, Clerk J. Fred Harris, and Messrs. Robert R. Mahorney, Theo Judd, Frank Jones, David M. Proctor, and John T. Ward.

Houdini was invited to examine the cell arrangement and was shown first to Murderers' Row, which is in the south wing and comprises seventeen cells, containing Walter H. Hamilton, sentenced to be hanged last November, but now living through stayed proceedings; Richard Chase, sentenced to twelve years for manslaughter; Thomas S. Whitney, John Mercer, Edward Ferguson, Jeremiah Donovan, and Henry Gaskins—these having been indicted for murder, their alleged crimes being still fresh in the public mind; also James A. Backus, the alleged money-order raiser, and Clarence Howlett, sentenced for housebreaking.

Houdini was chiefly interested in cell No. 2, the one occupied by Guiteau, and presumably the safest of the lot, although



Entered according to act of Congress, in the year 1881, by  
C. M. BELL

in the office of the Librarian of Congress, at Washington, D. C.

GUITEAU, the assassin of President Garfield. Houdini escaped from the murderer's cell in which this assassin was secured.



it was from the outside of this cell that "Avenger" Jones shot into it in his effort to kill the assassin. It now holds Hamilton, who is alleged to have smothered his wife to death and then sat all night beside the body of his victim, indulging in a drunken orgy. The officials say that he is one of the most orderly prisoners ever out there. Howard Schneider, who murdered his wife and her brother, and Shafer, the murderer hanged a short time ago, also occupied this cell.

#### PONDEROUS BARRED DOORS.

All these cells are brick structures with their doors sunk into the walls fully three feet from the face of the outer corridor wall. When the heavily barred door is closed, an arm-like bar runs out to the corridor wall and then angles to the right and slips over a steel catch which sets a spring that fastens the lock. The latter is only opened by a key, and there are no less than five tumblers in the lock. One key opens all the doors in the corridor.

With Houdini there, it was very natural that everybody should express the ardent desire to have him then and there go into a cell and see if he could release himself, and Houdini, with his accustomed courtesy, yielded a ready acquiescence. He insisted, however, that he preferred to try cell No. 2, for the reason that it is the hardest one there to get out of alive, as he expressed it, and because of the notorious murderers who have spent their last moments on earth within its whitewashed walls.

This was agreed upon, and then he was stripped to the skin and locked into No. 2 with Hamilton, the negro, who crouched in the far corner of the cell, presumably laboring under the belief that one of the arch-fiends was already there to get him for a red-hot furnace. In two minutes Houdini was out of that cell, free, the lock holding him hardly longer than it took him to get into the place and get his bearings. Then, without the knowledge of the waiting officials who had retired from view, Houdini quickly ran to the cells of Chase, Whitney, Mercer, Ferguson, Donovan, Gaskins, Backus, and Howlett. To each occupant the unclad cell-breaker seemed like an apparition from some other world, and the astonishment he created when he commanded each to come out and follow him can be better imagined than described.

#### PRISONERS ARE DUMBFOUNDED.

Chase gave a gasp of fear, and then cried, "Have you come to let me out? What are you doing without clothes?" He supposed then that Houdini was an escaping fellow-prisoner. He followed at Houdini's heels and the cell-breaker dashed with him down to the end of the corridor, where he opened the cell containing Clarence Howlett.

"What are you doing here?" said Houdini to the astonished Howlett. "What are you in for?"

"I'm a housebreaker," said the prisoner, as though making his last confession.

"You're a bad one," said Houdini, "or you could get out of here. Come along." Howlett followed his strange captor, and Houdini then thrust Chase into the cell and rushed Howlett up to Chase's cell.

This scene, strange and strenuous, was repeated again and again, until every desperate man was changed into another cell than his own. All were in a tumult. Twenty-one minutes after Houdini had been locked in the cell he had done all the quick changing and stood before his free audience in the main hall, clothed as in every-day manner.

When the officials found what he had done with their prisoners, their amazement passed all bounds. They took the slight change Houdini made in their plans with the utmost good nature, and soon had everything straightened out, and each of the men back in his cell. At the conclusion, Warden Harris gave the cell-breaker a certificate, of which the following is a copy:

"This is to certify that Mr. Harry Houdini, at the United States jail to-day, was stripped stark naked, thoroughly searched, and locked up in cell No. 2 of the south wing, the cell in which Charles J. Guiteau was confined from the date of his commitment, July 2, 1881, until the day on which he was executed, June 30, 1882. Mr. Houdini, in about 2 minutes, managed to escape from that cell, and then broke into the cell in which his clothing was locked up. He then proceeded to release from their cells all the prisoners on the ground floor. There was positively no chance for any collusion or confeder-

acy. Mr. Houdini accomplished all of the above-mentioned feats, in addition to putting on all his clothing, in 21 minutes.

"J. H. HARRIS.

"Warden United States Jail, D. C."

Major Sylvester yesterday prepared for Houdini the following statement:

TO WHOM IT MAY CONCERN: No individual should be disinclined to profit by the abilities displayed by others, and, in order that defective means of restraint might be discovered in the holding of prisoners in this jurisdiction, and with a view to remedying any insecurity which might exist, Mr. Houdini, the expert man with locks, was permitted to examine a modern cell lock and attachment, and then placed in an entirely different cell from the one he examined. He was searched, and in a nude condition placed behind the bars, and, as supposed, secured. This was in the presence of the Engineer Officer of the District of Columbia, myself, and several officers. In 26 minutes he emerged from the cell and corridor fully attired.

"The experiment was a very valuable one in that the department has been instructed as to the adoption of further security which will protect any lock from being opened or interfered with. The act was interesting and profitable, and worthy of study.

"Mr. Houdini impressed his audience as a gentleman and an artist who does not profess to do the impossible.

"RICHARD SYLVESTER,

"Major and Superintendent."

#### SOME OF THE GREAT FEATS ACCOMPLISHED BY HOUDINI.

Broke out of the Siberian Prison Van in Moscow, Russia, in May, 1903. Leaped, heavily handcuffed, in zero weather, from Belle Island Bridge, in Detroit, Mich., in December 2nd, 1906, and released himself under the icy water.

Leaped into San Francisco Bay, San Francisco, Calif., on August 26th, 1907, handcuffed with hands behind his back, with more than 75 pounds of ball and chain locked to his body.

Escaped from a plate glass box made by the Pittsburg Plate Glass Co., and did not even scratch the glass, Boston Mass., Jan. 20th 1907.

After being rivetted into a large hot water boiler by the employees of the Marine Boiler Works, of Toledo, on March 15th, 1907, Houdini escaped without leaving any traces of his exit.

Escaped from paper bags, zinc lined piano boxes, packing cases, padded cells, straight-jackets, insane cribs, willow hampers, iron cages, a U.S. Mail Pouch furnished with a rotary lock belonging to the U.S. Govern-



HOUDINI  
PRESENTING THE YOGIE MASTERPIECE

The biggest little mystery feat—the East Indian needle masterpiece, wherein Houdini swallows 100 needles, 20 yards of thread, and brings up the needles threaded.

ment, a large Football, made by Reach Company, of Philadelphia, a large Derby Desk, with secret locks, Burglar-proof safes, etc., etc. Handcuffed nailed into a packing case, 200 lbs. of iron weights chained to the box and was then thrown overboard into New York Bay.

Houdini has escaped from cells in almost every city in America, the most notable one being from the Murderers' Cell in U.S. Jail at Washington, D.C., which confined Guiteau, the murderer of President Garfield.

Houdini presents the largest, the smallest and most perplexing mystery in the world and history of magic.

The smallest. The East Indian Needle Mystery, in which he swallows 50 to 100 needles, 20 yards of thread, and brings them all up threaded, after his mouth and throat have been examined by a committee of Surgeons. In Boston, at Keith's Theatre, 1906, at special morning performance, he performed this feat before sixteen hundred physicians, and not one could give a correct solution as to his method.

The largest and one of his original inventions being the complete vanishing of a Ten Thousand pound Elephant, in full glare of the light and right over the tank of a Quarter of a Million Gallons of Water on the stage of New York Hippodrome, 1916-1917. He performed this the entire season, creating the greatest amount of talk ever caused by any Illusionist with any vanishing mystery.

The greatest mystery ever presented, original inventions of Houdini, one of the Chinese Torture Cell, and the Escape from a Packing Case which being weighted with 300 lbs. of pig iron is thrown overboard into the ocean, and from which he releases himself in less than two minutes.

KANSAS CITY, Mo., April 11, 1900.

TO WHOM IT MAY CONCERN: We, the undersigned, do hereby certify that we saw Harry Houdini stripped nude, thoroughly searched from head to foot, and his mouth sealed up, making it an utter impossibility for him to have anything concealed on his person. We saw him handcuffed and leg-ironed with five different cuffs, and his hands locked to his feet.

He was led into a cell, which was also securely locked with what is known as the three-bond lock, guaranteed by the makers to be burglar proof. Nevertheless, Houdini succeeded in making his escape out of all the irons, also from the cell, in less than 8 minutes. There was no possible chance of confederacy.

Signed and sealed by JOHN HAYES, Chief of Police.

JOHN HALPIN, Inspector of Detectives.  
J. C. SNAVLV, Jailer.



THE DISAPPEARING ELEPHANT

The largest vanish the world has ever known, as invented and presented by Houdini at the New York Hippodrome.



*Daily Express, London, Feb. 3, 1904.*

### WIZARD IN GAOL. OPENS CELLS AND IS TAKEN FOR THE DEVIL.

HIS 61st ESCAPE.

I certify that to-day Mr. Harry Houdini showed his abilities in releasing himself from restraint.

He had three pairs of handcuffs, one a very close-fitting pair, placed round his wrists, and he was placed in a nude state in a cell which had been previously searched. Within 6 minutes he was free from the handcuffs, had opened the cell door, and had opened the doors of all the other cells in the corridor, had changed a prisoner from one cell to another, and had so securely locked him in that he had to be asked to unlock the door.

(Signed) LEONARD DUNNING,  
Head Constable, Liverpool.

Feb. 2, 1902.

Mr. Dunning has since been knighted and is now head of the Police Constabulary, being located in London, his official title being His Majesty's Inspector of Constabulary, London, England.

For him it is literally true that —

Stone walls do not a prison make,  
Nor iron bars a cage.

Were he a criminal — his clear, straightforward eyes negative the suggestion — he would be a nightmare to the police of Britain, for he would walk out of gaol as coolly and smilingly as he did twice out of Liverpool Bridewell yesterday.

It was an eventful day at the sinister-looking building that stands off busy Dale Street.

High police officials, clever detectives, leading city business men who hold office on the watch committee, all sustained a severe shock by their loss of faith in what they had regarded as an inviolable stronghold.

No one has been known previously to escape from the bolts and bars behind which Liverpool quarters its criminals.

### SURRENDERS TO POLICE.

In the afternoon Houdini had a pleasant interview with Head Constable Dunning.

"Want to try our locks? Certainly. You're welcome; but, of course, we will take some precautions."

"I want you to do so," replied Houdini. "I will strip naked. You can then handcuff me and put me in your strongest cell, and after you have searched me and the cell you leave me, locking the door. I will join you in a minute or two."

Houdini was as good as his word. Not only did he escape, but he had torn from his hands and arms three pairs of handcuffs, which had been put on him by officers with absolute belief in their restraining power.

Even these feats were not enough for this man, who does things that would have made Jack Sheppard die of envy. He felt sure there was nothing in Bridewell to baffle him.

Running along the corridor, he opened the doors of other cells, which he had thought were all empty. When he reached No. 14 and flung open the door, he confronted a prisoner.

"I don't know which of us was the more surprised," said Houdini to an *Express* representative.

### STARTLED PRISONER

Here was I, standing absolutely nude before a terrified, miserable object.

Poor fellow! what a shock it was for him. He was an Irishman just recovering from a drunken bout.

"Arrah!" he said, when he had recovered; "I thought it was the devil!"

The shivering prison-breaker hurried the wretched prisoner out of cell No. 14 into No. 15 and locked him in. Then he ran along the passage to greet the head constable and the other officials.

Only 6 minutes had elapsed since he had been locked in the cell naked and handcuffed. The cell door was inspected and found uninjured.

Then one of the gaolers, walking along the corridor, espied door No. 14 open and a prisoner gone.

"That's all right," said the irrepressible Houdini. "I've had him out and locked him up in No. 15." Hearty laughter followed the narration of this achievement, and the officials went to No. 15.

So securely had the Irishman been locked up that it was necessary to call upon Houdini to unfasten the door. The

Irishman was found in a somewhat bewildered state, but he probably "sobered" quicker than he would have done in less eventful circumstances.

Houdini left the bridewell the proud possessor of the certificate which is reproduced at the head of this article.

### ANOTHER EXPERIMENT

In the evening Houdini, accompanied by an **Express** representative, again walked into the bridewell to settle a point which had been raised since his feat in the afternoon.

Was the door which had been fastened against him single, double, or triple locked?

The matter could easily be settled. Houdini would just do the trick again. Only this time he would do it with his clothes on, as time was pressing.

Liverpool's bridewell is as an unsightly a place as a bridewell can be. No one would mistake it for a spa hotel or a convalescent home.

Beneath a dark arch you pass, and in the great door which you find opposite is a little window which is unlocked when you knock, and through which you are viewed before you are permitted even to stand upon the threshold.

Houdini and his companion were admitted.

"More lock-breaking?

"Yes; I am ready for more—as many as you like."

Accompanied by a gaoler, Houdini and the **Express** representative ascended a flight of stone steps and passed along dimly lighted corridors, whose atmosphere seemed to reek with crime and mystery.

Passing through a gate, a row of cells was reached, upon any one of which Houdini might operate.

Here was one marked with a strange device. Houdini would try this one.

It was a felon's cell—stronger than some of the others, though it could not have been darker or more forbidding.

Houdini entered. He was backed in by the **Express** representative. He was inside, safe and sound.

### SECOND ESCAPE

There could be no doubt about that. At the first turn of the key the lock went forward twice; at the second, once. Houdini was behind a triple lock in the dark, dreary cell.

The **Express** representative and the gaoler left him there, and retired beyond an iron gate which bars the passage.

"The gate is a greater test than the cell," said the gaoler.

"It's locked before it's locked, if you understand. Shut it, and it's locked, and then you can lock it again."

The gaoler hand only secured it when Houdini presented himself.

"That's as quick as I've ever done it," said he. And then he tackled the gate.

A moment's hesitation. The gaoler shook his head, and a smile was just overspreading his features, when lo! Houdini flung open wide the gate.

He agreed that the gate was "tougher," as he expressed it, than the cell.

Houdini is an American. Only his strong arms and his supple, yet powerful hands give the slightest clue of his prison-breaking capacity.

He does not look a gaolbird, but the escape he made for the benefit of **Express** readers was his 61st.

Bright-eyed, smart, active, and a good talker, he has traveled far and wide, and has broken out of the prisons of many countries.

"I have never failed," said Houdini, "but I don't say there is no cell I cannot break out of. As to handcuffs, the hardest job I ever had was with a pair made at Krupp's. It took me 40 minutes to get out of them, but I did it."



al Hou'din, 1 hū'dān; 2 u'dān, n. See ROBERT-HOUDIN.  
 a Hou'di-ni, 1 hū'di-ni; 2 hu'di-ni, Harry (1874- ).  
 American mysticist, wizard, and expert in extrication and  
 self-release.—hou'di-nize, n. To release or extricate oneself  
 from (confinement, bonds, or the like), as by wriggling out.  
 A Hou'don, 1 u'dōn; 2 u'dōn, Jean Antoine (1741-7/14  
 1820). French sculptor, engraver, and architect.  
 FROM FUNK & WAGNALL'S NEW (1920) DICTIONARY

## Houdini Outwits Fiji Islander Swimming Champion.

Houdini, the man of mystery, who is now appearing in our midst, is certainly a peculiar species of a human being. From all accounts, the energy, the work and feats of this man will, sometime in the future, be the finish of this now wonderful and famous performer.

The restless striving to do something better than another human being has brought him to the highest pinnacle of fame, has earned for him princely salaries, and when one considers the risks he has taken, no one can begrudge him the prime minister's salary, which he is earning.

To show the restless craving of this man for excelling in things where it is impossible to be of any value to him in any way or form, an incident regarding this man is well worth relating. He was returning from Australia, and the steamer, after leaving Brisbane touched Suva, on the Fiji Islands, a place infested with the most voracious man-eating sharks, known in the world's history. It is stated that they will not touch a black man, and perhaps, that is why the Fiji Islanders stand in no fear of being devoured by sharks, and whenever a shark enters the harbour, it is one of the sights of the country, same as it is in Colombo or Port Said. The Natives dive for coins that the passengers throw overboard. One big fellow seemed to be a most wonderful diver and would always come up with the coin in his mouth, pretending to the average spectator that he had caught the coin in his mouth.

Houdini, being an observant spectator, claimed that the man caught the coins in his hand, that is, picked the coin in the water with his hand and placed it in his mouth. This was disputed. Houdini, being offered to wager that if the man's hands were tied behind his back, which would not impede him in making his dive, that he could not catch the coin in his mouth, and Houdini agreed that he would allow himself to be handcuffed, with his hands behind his back, and that he would come up with the coin in his mouth.

An interpreter was called and the Black agreed to undergo the test. The dive was to be made off the steamer, and the Captain warned Houdini that he stood in grave danger of the sharks.

Undaunted, Houdini went below, donned a bathing suit, had a pair of regulation handcuffs locked behind his back; the Black had his hands tied behind him with a cord—he refused to have the handcuffs placed on him, and he said they were too heavy—two coins were thrown overboard, two splashes were simultaneously heard.

Quick as a tiger's spring the Fiji Islander, with his sleek, glossy body, hurled himself through the air and was beneath the surface of the water even while Houdini was perched for his spring. But the jumps were so quickly made, one after the other, that unless you saw the men as they entered the water, you would have thought that it was one prolonged splash. Thirty seconds passed; neither one of the two men appeared. One minute passed, and the black head of the Fiji Islander came up, almost livid for want of air. Fifteen seconds passed by, and, feet first, up came Houdini.

The Fiji Islander did not have his coin, and it seems that Houdini had gathered both of them and had them in his mouth.

He was drawn up with exciting hurry, for the fins of the sharks were seen moving about with rapidity, and, being hauled on deck, Houdini was declared to have won the wager.

The Black's hands were released, were cut apart, the handcuffs were unlocked from Houdini's wrists, and instead of keeping the money, Houdini made it a present to the Black.

In a private interview, on being asked how he defeated the Black, Houdini said with a good-natured smile, "You can pick up a coin in a glass tank with your hands tied behind your back, because you can use your mouth, teeth and tongue to manipulate the coin, but when you are in an ocean and the coin is falling downwards it is almost next to impossible to catch a coin and bring it up in your mouth."

"You ask me how I did it? I will let you in the secret—I didn't do it at all. When I was under the water I released one of my hands which gave me the use of both of them; I caught my coin and I noticed that the Black was unable to get his coin. I swam after him until he had given up trying to get it, and we had gone down to such a distance that my ears



rang, my head was splitting, and all I could see was the white shining piece of money—it was an English two-shilling piece. Eventually I grabbed the coin, put it in my mouth and came up. As I came up, I happened to have my hands free and as I could not stop myself with the force I had sent myself up with my hands I turned around and came up feet first, and this allowed me to put my hands behind my back and the regulation handcuff, as you know, being a snap lock, I locked my hands together and to all intents and purposes my hands were locked during the entire feat. That is why I gave the Fiji Islander the entire amount at stake."

"Was I afraid of the sharks?"

"Yes and No! Being able to see under water, I kept a sharp look-out, and as soon as I would have seen anything that looked like a shark I would have done a record swim to the boat."

"No, I would not care to do it again; it was not for the money, it was simply to show that I was as good a swimmer as some of those Fiji Islanders."

#### HISTORICAL LOCK PICKERS.

It used to be the fashion among inventors to challenge the trade and other persons, to pick them.

In some cases, even rewards were offered to any one who could do so.

It is believed that Mr. Joseph Bramah was the first to do this and in 1801, he displayed in his shop window in Piccadilly, London, a board to which was attached a padlock, manufactured by himself, and which bore the following inscription:—

"The artist who can make an instrument that will pick or open this lock shall receive 200 guineas the moment it is produced."

In 1832, a Wolverhampton locksmith, having claimed to have picked 18 Chubb locks, Mr. Chubb challenged him to open one of his locks under certain conditions.

Mr. Hart tried and failed, giving the explanation that it was not the regular commercial Chubb lock, but one that had a special bridge ward.

Mr. Chubb replied that Mr. Hart did not pick any lock, but made false keys by a process of cutting blanks.

In America the great lock of Dr. Andrews, in 1841, being heralded as an unpickable lock, with two sets of tumblers, was produced, the inventor offering 500 dollars to any one who could pick this.

It was picked by Pettitt and Hall, of Boston, with what is known as the smoke process.

#### 1851. HOBBS PICKS BRAMAH AND CHUBB LOCK.

In 1851 Mr. A. C. Hobbs arrived from America, picked a Chubb lock before a committee, and picked the Bramah lock, winning thereby the 200 guineas that for 50 years no one was able to claim.

Mr. Hobbs offered 200 guineas to anyone who would pick his lock. An engineer named Garbutt, known as an expert, took up the challenge, and failed after trying thirty days.

#### 1855.—YALE PICKS HOBBS' LOCK.

As an additional element to this controversy, in 1855, Linus Yale, Jr., discovered how to pick the then celebrated Day and Newell Parautoptic Bank Lock.

It was of American origin, and was known in England as Hobbs Lock, but was the invention of a Mr. Pyle.

Yale also discovered that he could pick the best Bank Lock—the Double Treasury, which he himself had designed.

And eventually demonstrated that any lock having a key hole could be opened by any expert with the necessary skill and time at his disposal.

Accordingly Mr. Yale proceeded to develop the combination or Dial Lock.

#### 1870.—SARGENT PICKS YALE LOCK.

The general use of this lock led to the controversy in the United States in 1870; and the Yale lock was picked by James Sargent, of the firm of Sargent and Greenleaf, a lock inventor, a leading maker of Bank Locks, and the inventor of the Time Lock.

#### 1905.—HOUDINI PICKS SARGENT LOCK.

Houdini bearded the lion in his den by escaping from a Police Cell in Rochester, N. Y., which was securely locked with one of the Sargent and Greenleaf Locks, placing himself on record as one of the great lock pickers of the world.

Of the thousands of locks he has picked all over the world, the following police certificates place him among the historical lock pickers, in fact, second to none.

**POLICE HEADQUARTERS, ROCHESTER, N. Y.  
U. S. OF AMERICA.**

We, the undersigned, certify that we saw Harry Houdini, the bearer of this note, stripped naked, searched, locked in one of the cells at Police Headquarters, and handcuffed with three pairs of cuffs, also strapped with a strap extending from pair of cuffs and buckled at the back.

He removed the cuffs, unlocked the cell, got into an adjoining cell and returned with his clothes on.

After unlocking the cell in which he was first placed, he had to unlock the cell in which his clothing was left.

This was witnessed by the following persons, at Police Headquarters, this city, December 4th, 1905.

J. C. HAYDEN, Chief of Police.

Mr. James Sargent personally complimented Houdini on his rare skill. They became friends and spent hours together exchanging lock opening secrets.

NOTE.—We beg to acknowledge our indebtedness to the following publications for data used in this article—Price's Book on "Locks and Keys" 1856; New International Encyclopedia 2nd Edition; (Dodd Mead and Co., New York); and Encyclopedia Americana, J. M. Stoddart, 1886.

**POLICE HEADQUARTERS, CHICAGO, ILL., U. S. OF AMERICA.**

This is to certify that the undersigned saw Harry Houdini stripped stark naked, searched from head to foot, and shackled with handcuffs around the wrists and leg irons around his ankles.

He was then placed in a cell which required TWO LARGE keys of different makes and patterns to open the lock. The keys are of such a nature that it would have been positively impossible for him to have concealed them on his body.

We searched the cell and thoroughly searched Houdini from head to foot, also between his toes and the soles of his feet. Nevertheless in fifteen minutes he managed to release himself from the manacles and make his escape from the cell.

There was positively no chance for outside assistance.

(Signed), ANDREW ROHAN,

Chief of Detectives. Nov. 24, 1906.

The Only Paper in the City that Dares Print the News

# Los Angeles Record

21st Year.

WED. DEC. 1, 1915.

No. 6485

## 2,000 HISS J. WILLARD.

### CHAMPION DRIVEN FROM THEATER BY HOOTS AND CALLS

Boxing has been given its worst black eye here to-day by none other than Jess Willard, heavy-weight champion who was so badly worsted to a wordy clash with Harry Houdini, a performer at the Orpheum Theater, last night, that the audience hissed him from the house.

Nearly 2,000 persons were present at the dramatic scene and seemed unanimous in groaning, hooting and booing Willard.

The trouble was precipitated by Willard's gruff refusal to comply with a friendly request made by Houdini that he act on a committee to watch the performer's act from the stage.

It was not known that Willard was present until Houdini came before the footlights and requested any "gentleman" in the audience to step on the stage and guard those present from any possible deception.

After about 10 men had stepped on the platform, Houdini stepped forward and said, smiling:

"Now I need three more gentlemen on this stage and there is a man here to-night who doesn't know I am aware of his presence. He will be enough for three ordinary gentlemen if he will serve on this committee."

"He is Jess Willard, our champion."

Taken by surprise, the audience was silent for a moment and then broke into tumultuous hand-clapping. Cheers and shrieks resounding throughout the house.

Houdini looked up on the balcony, where Willard was seated, and said: "I will leave it to the audience, Mr. Willard. You see they want to see you."

A fresh outburst occurred, even more violent than before.

"Aw, g'wan with your act," came Willard's rough reply as the audience stilled itself. "I paid for my seat here."

"But, Mr. Willard," expostulated Houdini, "I—"

"Give me the same wages you pay those other fellows and I'll come down," rumbled Willard's deep voice.

The audience, scenting something unusual, was very quiet.

"Sir, I will gladly do so," returned Houdini, heatedly. "Come on down—I pay these men nothing."

"Aw' g'wan with the show, roared Willard, growling something that sounded like "four-flusher" and "faker."

Willard's boorish replies evidently displeased those present, for a few scattering hisses came about this time.

Houdini stepped to the footlights and held up his hand for silence. It was readily granted.

"Jess Willard, I have just paid you a compliment," said Houdini dramatically. "Now I want to tell you something else."

"I will be Harry Houdini, Jess Willard, when you are NOT the heavy-weight champion of the world."

A roar of applause shook the house. Men and women alike joined in the clapping and cheering.

A deep rumble from the balcony indicated that Willard was trying to make some retort, and the cheers veered suddenly to hoots and groans.

"I made a mistake," said Houdini, addressing the audience. "I asked GENTLEMEN to step on this stage and GENTLEMEN only."

A renewed outburst occurred, during which Willard evidently left the theater. He was not to be found after the next act had started.

Mar. 20th, 1920

## Half-an-hour with Houdini, THE EXPERT OF EXTRICATION

Danger does not mean anything to me; I was just born without the ingredient of fear. Apart from the many risks I have taken in the course of my professional career, I have saved lives any number of times, and I have simply taken it all as a matter of course. People talk of being afraid to die; on the contrary, I am so well prepared for such an emergency that not only is my will drawn up, but I have a bronze memorial bust all ready, because I thought it better to have one that was really like me!"

### THE HANDCUFF KING

Thus spoke Houdini, the "handcuff king," the great magician and genius of escape, on a certain sunny morning a few weeks ago. He sat with his back to the light, but though his face was in shadow the compelling blue grey eyes, and strong, bronzed features glowed with an intensity and vitality such as one rarely meets.

"Tell me," I begged, "are the feats you do on the screen different to those you do enact before the footlights?"

"Entirely different," was the reply.

"In fact, some of the biggest critics have said that I am more wonderful on the screen than on the stage. That, I consider, is one of the greatest compliments ever paid me. But it has taken years of training to produce the tricks, or problems, I do in my films."

Houdini has made, to date, three pictures. The first of these, "The Master Mystery," a serial, is now enjoying enormous popularity all over the country. The remaining two, "The Grim Game," and "Terror Island," are feature pictures, and are still unreleased by Paramount Arteract though this year will see the first-named on our screens. In the making of "The Master Mystery," Houdini sustained seven black eyes and a broken wrist. He also broke his wrist whilst making "The Grim Game."

### A TENSE MOMENT

"During the screening of this picture I thought at one time in the course of the action, that my end had come," he told me. "I was 3,000 feet up in an aeroplane, circling over another machine. The plan was for me to drop from my plane into the cockpit of the other by means of a rope. I was dangling from the rope-end ready for the leap. Suddenly a strong wind turned the lower plane upwards, the two machines crashed together—nearly amputating my limbs—the propellers locked in a deadly embrace, and we were spun round and round and round." Houdini pronounced the latter words with a peculiarly apt "whirring" intonation, graphically illustrating them by the circular action of the arms. "But," he continued, "by a miracle, the planes were righted into a half-glide, and, though they were smashed into splinters by their terrific impact, I managed to escape unhurt. As usual, Houdini became undone!" concluded the narrator with a laugh.

### HIS GREATEST STUNT

"What do you consider the greatest stunt you have done for the screen?" I asked, when I had recovered my breath.

"Another incident in the same picture," answered Houdini. "I stood in the archway of a prison, thus—" Here he took up a crouching position in the corner of the room, and enacted the whole thing for my benefit. "A heavily loaded lorry, going at twenty-two or four miles an hour rolled by me. I threw myself on the ground, completely rolling over between the fast revolving fore and hind wheels, over and over, till I caught the transmission bar, and hung there for very dear life! Thus was I carried to the aid of the heroine. Though my words may not convey very much, this was my greatest stunt. It allowed for no rehearsals—I said to

the camera-man, "Get this now or never!" And had I made the slightest false move I should have been crippled for life, if not killed."

In spite of the risks he has taken before the camera, Houdini has a profound love and admiration for the "movies."

"I think the film profession is the greatest," he told me "and that the moving picture is the most wonderful thing in the world. One reason why I love the screen is because it has use for the derelicts of life, and gives employment to the old as well as the young. I entered the profession myself because I knew I should eventually be losing my strength, and before that happened I wanted to perpetuate my feats, and by so doing everyone, in all parts of the world, can see them. Pictures have increased my drawing power two-hundredfold."

Houdini, as related at the commencement of this chat, had one of his greatest compliments paid him by critics of his film work, but before I left him he confessed that what he considers the very greatest tribute ever made to his unique achievements is recorded in a dictionary! Turn to Funk and Wagnall's Standard Dictionary, and there you will find it:

"HOU'DI-NI. I, hn'di-ni; 2, hn'di-ni, HARRY (4-6, 1874). American mysticist, wizard, and expert in extrication and self-release HOU'DI-NIZE vt. To release or extricate oneself from (confinement, bonds, or the like), as by wriggling out."

So, taking Houdini all in all, I may consider the fact that this wonder-man, this "expert in extrication," made no effort to escape from at least one thing this interview!

MAY HERSCHEL CLARKE.



Sat.]

ROCHESTER EVENING TIMES

1916

[Nov. 4]

## Minister uses Houdini's name for Sermon

His Art of Getting Out of Things as Topic of Sermon

The name of Houdini, who has been a headliner at a local theater this week will figure in the sermon at the Genesee Street Baptist Church, to-morrow morning, where the pastor,

Rev. Clark, will talk on "Houdini and the Art of Getting Out of Things." The pastor, however, insures that he will reveal none of the vital points of the art, but declares that the sermon will be entirely spiritual.

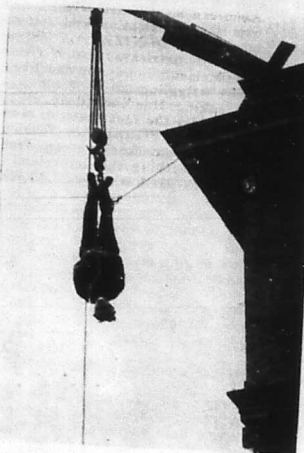


# THE SUN

Pittsburg

Monday, Nov. 6th, 1916

## 20,000 People see Houdini Thrilling Air Struggle.



WIZARD TIED IN  
JACKET IS FREE  
IN 3 MINUTES.

STRAPPED TIGHTLY BY  
GUARDS FROM MAYVIEW  
HE HANGS HEAD DOWN  
WARD.  
SUN BUILDING IS SCENE.  
WHILE SPINNING DIZZILY  
FIFTY FEET ABOVE PAVE-  
MENT HE ESCAPES FROM  
BONDS.

Swaying, head downwards, like a grotesque human pendulum, 50 feet above the pavement in front of The Sun Building, Harry Houdini, "handcuff king," defied of locks, bars and bonds, freed himself from the grip of a canvas, leather-reinforced straightjacket, in a fraction more than three minutes, shortly after 12-40 o'clock this afternoon.

The waving of his free hands and arms, that a crowd estimated at 20,000 has seen bound by two attendants from the Mayview (old Marshalsea) Hospital for the Insane, told the watchers that Houdini had achieved one of the most unique feats in his strange career. As he

was lowered swiftly to the ground, a great cheer arose, followed by another and another as he stood upright and bowed to the throng which not only packed the streets but filled every window and roof top within view of the scene.

### WIZARD IS ON TIME

Urbane, smiling, the elusive Houdini appeared in the office of "The Sun" at 12 o'clock. R. D. Polling and H. Guthrie, the two attendants from Mayview detailed to truss him up, awaited him, and with them the straight-jacket, in a satchel.

Houdini shook hands with both men, speaking humorously of his position as substitute for the deranged

persons the two Attendants ordinarily handle. The two men, clad in the white uniforms used by them when on duty, surveyed their voluntary victim noted his short, stocky form, his powerful arms and shoulders, his steady, bright eyes.

Both have had long experience in binding frenzied men. Both were determined, they told Houdini, to use the full resource of that experience in binding him. They knew the prowess of the man they had to deal with. They did not comment upon the outcome of the test.

They were there, they said, to do their work as best they knew how. Houdini urged speed of action, and absolute surety in fastening the innumerable straps of the straight-jacket.

"Treat me," he advised, smiling, "as you would the most dangerous of the criminal insane."

### EVERY MOVE IS WATCHED

The strait-jacket was taken out of the satchel. The handcuff king examined it carefully, while a group of persons looked on. Not a move he made was lost. He dropped the piece of canvas and leather carelessly, smiled again, and said:

"Very good. Are we ready?"

It was almost 12-30 o'clock. Houdini glanced out the window, and again his characteristic, quiet smile came to his face as he saw Wood street and Liberty avenue congested from wall to wall with closely packed, restless humanity.

Then a white-clad attendant on each side, he went downstairs to the street to be bound.

A suppressed shout came from the crowd as he appeared in the doorway of The Sun building. It increased in volume as with the attendants and two members of The Sun at 12 o'clock. R. D. Polling wagon that had been pulled up on the pavement, and that was serving as a stage.

Above him, like a gallows, a single beam projected from a window at the top story of the building, and a rope swung clear, coiling in sinister fashion at his feet.

Houdini had removed the outer clothing from the upper part of his body.

"Ready," he said.

### STRAPS ARE FASTENED

The two attendants pressed close. His arms were inserted in the long, closed sleeves of the straitjacket. One of the attendants clasped him about the body, as if fearing he would make some mad effort to escape. The other standing behind him, fastened strap after strap, with a steady deftness that made both for security and speed, and revealed long practice.

"Make it tight," came the quiet word from the prisoner.

The man's knees went up for purchase in the small of Houdini's back. Using apparently every ounce of strength in his broad-shouldered six-foot body, the attendant drew the big strap through the buckle until it would not yield even a sixteenth of an inch more. He caught it there and made it fast.

Then the arms of the prisoner were crossed over his body, and the ends of those closed sleeves were brought around in back. Again the knee was brought into use. Again the strap was pulled to its highest tension.

The crowd watched, stirred with a constant murmur and movement.

Then Houdini's ankles were fastened to the rope, by a special appliance that prevented injury, but insured safety.

A word was spoken. The two attendants seized the bound man's body. Workmen drew the rope steadily through the pulleys. Houdini's feet went up, and as his body cleared the platform, it was released.

### HANGS IN MID-AIR

The handcuff king dangled head downward. Each moment he was drawn higher, away slightly, spinning dizzily. Up-up, past the windows in the fifth story of the Sun building. Houdini was drawn.

Then he hung still.

Only for a second. While watchers gleamed in the crowd below, the handcuff king was seen to struggle, not frantically, but with a steady, systematic swelling and contracting of muscles, and almost imperceptible lithe, wriggings of the torso.

The struggle went on. One minute—two—then three—

Would he do it? Hundreds in the crowd undoubtedly were asking that question. From above came an articulate shout. The muffled arms writhed one after another over Houdini's head. His hand, still encased in the sleeves of the strait-jacket, fumbled quickly and effectively with the buckles at his back. Another contortion and the strait-jacket slipped down over his chest, over his head, and was flung from his arms to the street, in a crumpled heap.

Houdini was free.

The arms waved. Houdini had triumphed—as he always triumphs. Less than a minute later, while

the crowd's cheers still rang against the grey walls of surrounding buildings, he slipped down the face of the building to the platform. The attendants received him in a twinkling, and he stood erect, unconsciously throwing back his broad shoulders.

The little man with the touch of grey at his temples bowed quietly, still with that imperturbable smile. And the crowd cheered him again, before it began slowly to dissolve.

Houdini duplicated this feat at the Boston Post, Boston, Mass., December 22, 1921, drawing the biggest crowd that ever crushed into Tremont Street.



Trophy  
won by  
Houdini.

The accompanying illustration is the prize offered by the Australian Aerial League for the first successful flight on a heavier than air machine. Won by Houdini March 16, 1910, Digger's Rest, near Melbourne Australia. Houdini piloted his own machine—a Voision Biplane equipped with a E.N.V. 60.80 H.P. Motor. During his Australian Tour Houdini made 15 successful flights.

## LONDON, ENGLAND

### HOLBORN EMPIRE BESIEGED BY CROWD INSIDE AND OUTSIDE—UNPARALLELED SCENES WITNESSED IN HIGH HOLBORN— POLICE RESERVES CALLED OUT

A packed house, to show its disapproval of the management's action, remains at the Holborn Empire, from 2:00 to 9:00 P. M., waiting for Houdini's appearance as advertised. Police forces were called out as the matinee crowd, refusing to leave the theatre, the evening crowd blockaded traffic, being unable to gain admittance. Unparalleled scenes witnessed in High Holborn.

### "THE PERFORMER" LONDON ENGLAND, DECEMBER 15, 1910.

#### A STAND FOR JUSTICE

##### Houdini's Protest

"For some mysterious reason, surprisingly little attention has been given in the daily papers to a remarkable "scene" at the Holborn Empire last Thursday, when Houdini made a plucky and public-spirited protest against prevailing matinee methods. We must, we suppose, attribute to the present obsession of politics the scant attention given to a very unusual incident, of interest alike to the public and the profession.

"Having received an intimation from the management that, although he was topping the week's bill, his services would not be required at the Thursday matinee, 'owing to the length of the programme,' Houdini expressed himself perfectly agreeable to this arrangement, subject to the condition that due intimation should be given to the public that he would not be appearing.

"This condition not being complied with, he took an opportunity of going on to the stage at the conclusion of one of the matinee turns in order to quietly explain the reason for his non-appearance and to show that it was not his fault that he was breaking faith with the public. He did not urge the

audience, as was stated in some reports, to stay until he appeared, but said that he assumed some at least had come to see him perform and that it seemed to him such were certainly to have their money back if they did not see him.

"The performance went on quietly until 'God Save the King,' when the audience took the matter into its own hands and refused to disperse, calling for Houdini to appear. After a scene of considerable excitement, 150 persons ultimately accepted the management's offer of vouchers for another performance and left the building, but the great bulk of the audience remained until after the conclusion of Houdini's performance at the first evening house, when they trooped out, leaving the place only a quarter full.

The queues which formed up for the first house had in the main to be accommodated at the second house, and great difficulty was experienced in controlling the further arrivals for the second performance.

"The audience's just appreciation of Houdini's protest was voiced in the remarks of a Labor leader who helped to beguile the interval between the afternoon and evening houses by making a speech. He said that he had frequently attended such matinees, and had always attributed the frequent failure of some one or more well-known artists to appear to his (or her) personal indifference or indolence, but that now they knew the real reason why the public were disappointed.

"In view of a managerial allegation to the afternoon audience that Houdini was not allowed to appear because he had broken his contract, we quote from a further considered protest with which Houdini prefaced his performance at the first house in the evening. He said:

"Before proceeding with my performance this evening, I believe that there is an explanation due to a great many who are assembled here as to the cause of my non-appearance here this afternoon, and if it would interest you to hear, I will explain. I wish to inform you that it is positively no fault of mine, because I was here in the building, ready to work, but the management refused to allow me to go on. I will read a number of letters that I have here, which thoroughly explain the case, and I wish to inform you that I have played a good many weeks on this tour, and never knew exactly where I was going until a few days ahead. I was billed to appear at the Holborn a short time ago, and, without any notification

whatever, I was sent to Woolwich, and the public received no explanation why I did not appear here.

"Very likely a great many thought that I had broken faith with the public, and last night I received a letter—dated the 6th—after the second performance (about 11 o'clock) which was 33 hours later than dated, notifying me that my services were not required for the matinee performance."

"Having quoted this letter and his reply stating the condition on which he was agreeable to the arrangement, Houdini continued:

"Now, ladies and gentlemen, I wanted to keep faith with the public, and informed the management that I would give the salary that I was earning at the matinee to the V. A. B. F. if they would only allow me to appear, as I knew my reputation was at stake. Being billed, and not appearing, what would the public think? Despite this, I was not allowed to appear, and I trust that those who are assembled here this evening will see my motive in allowing the public to know the real cause of my non-appearance, and that it was positively not my fault."

"The first result of this dignified protest was that Houdini's services were, notwithstanding notice to the contrary, requisitioned for the Saturday matinee."

Houdini, in his speech to the audience that evening, was forcible and to the point, informing them that it was the greatest compliment that had ever been paid him—an audience waiting seven hours in a theatre for him—and that he would never forget it—and he never will.

Boston Daily Globe, March 19, 1906.

### HOUDINI ESCAPES FROM CITY PRISON

Handcuffed, Ironed, and Locked in Cell, He takes only 16 Minutes to Get Out and over the Wall

Harry Houdini, the young man who, apparently, cannot be held in restraint by steel bars, handcuffs, prison locks, or other restraining measures, gave the Boston Police Department a terrific jolt this forenoon when he escaped from double confinement in the city prison, commonly known as the Tombs,





SUPT. WILLIAM H. PIERCE,  
WHO LOCKED CELL DOORS

a prison which the heads of the police department had confidently believed to be escape proof.

Superintendent of Police William H. Pierce personally superintended the confinement of Houdini, himself locked the wizard into a cell on the second tier of the prison, after he had clamped handcuffs on his wrists and leg irons about his ankles, and the superintendent's face wore a smile of confidence and assurance after he had locked the cell doors and went down into the office of the prison to await results.

The superintendent's smile didn't wholly come off when, a few minutes later, he learned that Houdini not only had escaped from his cell, but that he had escaped from the prison, and was nearly a half-mile away; but the smile was faded and frayed at the edges, and no questioning could get the superintendent to say what he thought of the wonderful performance. All that could be gotten out of him was, "I have nothing to say."

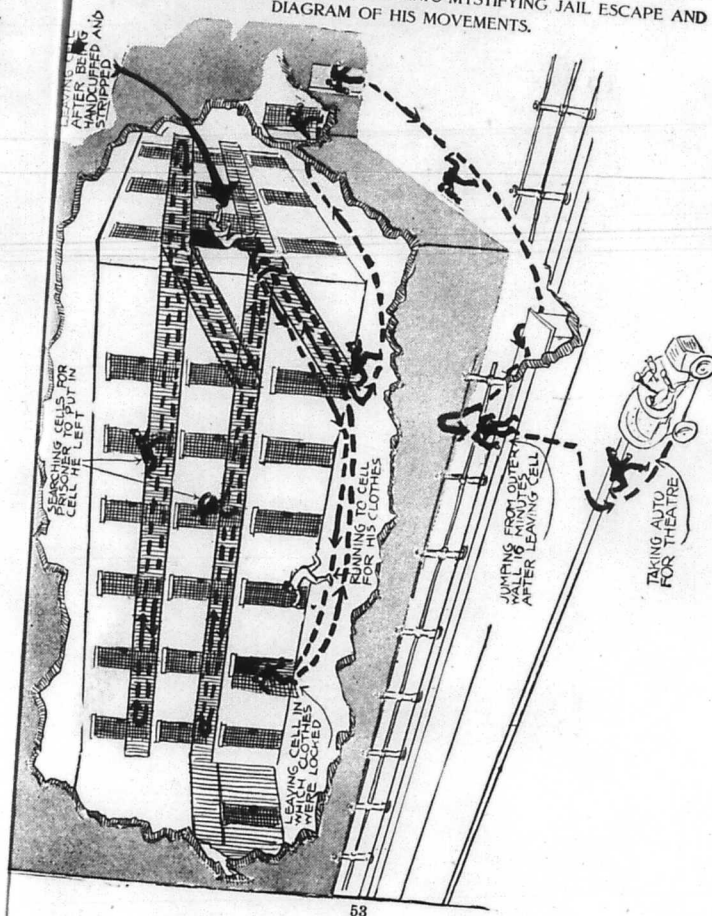
Heretofore the police have believed that no one locked in a cell at the Tombs could possibly get out; but Houdini not only got out, but he opened door after door after he had removed the handcuffs and leg irons, and walked from one part of the prison to another with apparently as much freedom as though he wasn't met every few feet with a lock that had been considered impregnable.

#### CLOSELY SEARCHED FOR KEYS.

Briefly, here is just what happened: Houdini had secured permission from Superintendent Pierce to make an effort to escape from the city prison, and this forenoon, in the presence of about 30 men, the superintendent let Houdini into cell No. 77 on the ground floor of the Tombs, where Houdini, in the presence of the witnesses of the test, removed every stitch

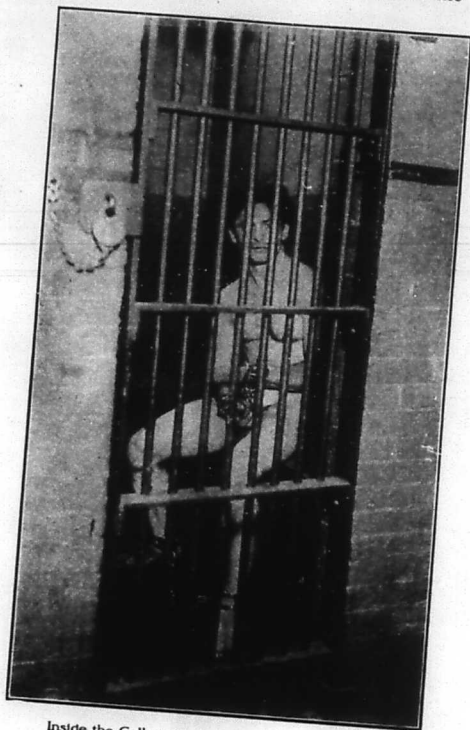
*The Boston Journal, Tuesday, March 20, 1906.*

### SHACKLED AND LOCKED IN, HOUDINI BREAKS JAIL. CENTRAL FIGURES IN WIZARD HOUDINI'S MYSTIFYING JAIL ESCAPE AND DIAGRAM OF HIS MOVEMENTS.



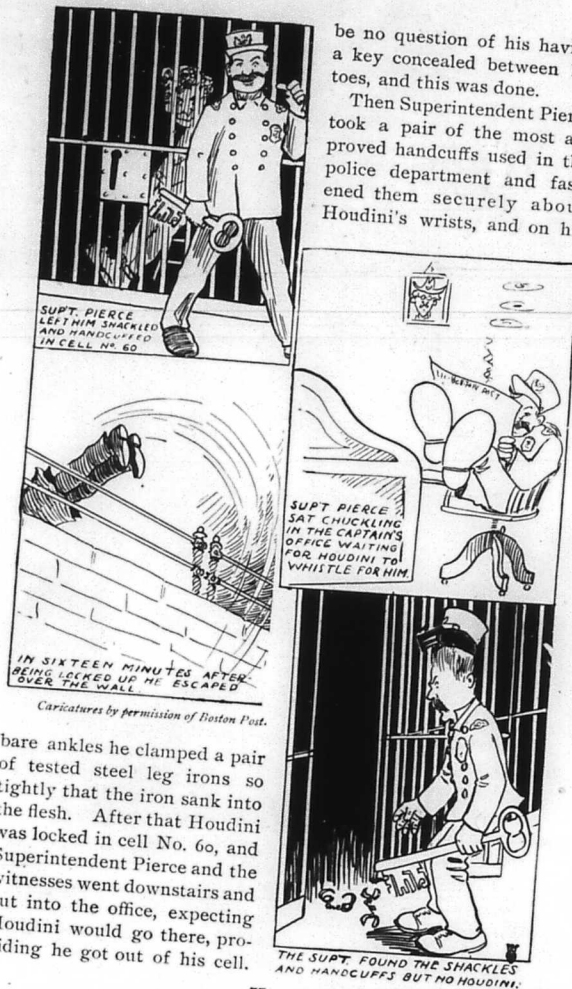
*Cut by permission of The Boston Journal.*

of his clothing, which he left lying on the bunk in the cell. When he came out, Capt. Clarence A. Swan, the keeper of the prison, locked the cell door upon Houdini's clothing, and then the young man was taken to the second floor of the block of



Inside the Cell at the City Tombs, Boston, Mass.

cells, where Superintendent Pierce and a number of the men witnessing the test searched his hair for possible concealed keys or other instruments. Not a thing was found, and Houdini even asked to have his feet examined so there would



bare ankles he clamped a pair of tested steel leg irons so tightly that the iron sank into the flesh. After that Houdini was locked in cell No. 60, and Superintendent Pierce and the witnesses went downstairs and out into the office, expecting Houdini would go there, providing he got out of his cell.

and the police officials who were present seemed to feel pretty confident that he couldn't do that. This feeling was shared by some of the outsiders present, who could not bring themselves to believe that it could be done.

The only condition Houdini attached to his performance was that no one should be allowed to go into the part of the prison where he was confined to watch him escape, and the superintendent and the witnesses respected that condition, and most of them stayed in the captain's office. A few of the



*Photo with permission of the Boston Globe.*

Over the Wall at the City Tombs, Boston, Mass.

witnesses, however, went out into Somerset Street to wait and watch; for, knowing Houdini, they were prepared to see him come out anywhere.

These confident ones were rewarded for their trust, for 16 minutes after Houdini had been locked, naked, handcuffed, and ironed by the legs, into cell 60, he was seen running, fully dressed, except that he had not put on his collar and tie, across the prison yard, to climb up the wall leading into Somerset Street, to vault the iron railing at the top, and then to leg it like a scared rabbit over the hill in the direction of Keith's Theatre.

## THE LITERARY HOUDINI

As is the case with many great men, the gift of being able to do many things, and to do each thing well, is Houdini's, who besides his achievements as a mystifier has also won wide recognition as an author. That he has found time to write a great deal is attested by his list of books, namely: "Miracle Mongers and Their Methods," "The Unmasking of Robert Houdin," "The Sane Side of Spiritualism," "The Right Way to do Wrong," "Magic Made Easy," "My Training and my Tricks," "Paper Prestidigitation," "Handcuff Secrets," "Magical Rope Ties and Escapes," "Good Night Stories for Children," "Dan Cupid the Magician" (a series) and "Magicians' Romances." Numerous magazine articles and stories swell his literary output to greater proportions. Editor for two years on standard work of magic, "The Conjurers Magazine."

In addition he has also written the stories for the feature films in which he was starred, namely, "The Man From Beyond" and "Haldane of the Secret Service," which were picturized by his own producing organization, Houdini Picture Corporation; "The Grim Game" and "Terror Island," written in collaboration with Arthur B. Reeve and John W. Grey, produced by Famous Players-Lasky Corporation.

## HOUDINI PICTURE CORPORATION

In 1921, upon returning from his triumphant tour of Great Britain, Houdini organized his own film producing company for the purpose of making special feature pictures. The company, incorporated as Houdini Picture Corporation, capitalized at \$500,000, began operations in the spring.

At the time of this writing two features have been completed—"The Man from Beyond" and "Haldane of the Secret Service." The first is characterized by those who have seen it at private pre-release showings as the most unusual picture ever screened, containing, as it does, originality of thought, novelty of treatment, and a thrilling finish that encompasses any thrilling situation yet produced for motion pictures.

The second picture, with interlocking scenes taken abroad, tells a mystery story and likewise demonstrates the ingenuity and resourcefulness of Houdini as producer, author and star.

Both pictures will soon be released to the public.



## Scenes from Photoplays



JESSE L. LASKY  
Presents

**HOUDINI**

IN

### "The Grim Game"

A Paramount-Artcraft  
Picture



This picture contains the only airplane collision in the clouds ever photographed.

\$1,000 reward to anyone proving the collision in the clouds is not genuine.

58

## Starring Houdini



JESSE L. LASKY  
Presents

**H O U D I N I**

IN

### "TERROR ISLAND"

A Paramount-Artcraft  
Picture



The most amazing under water scenes ever enacted were recorded by the camera for "Terror Island."



59

## Scenes from Photoplays



HOUDINI PICTURE  
CORP.  
Presents

## H O U D I N I

in

"The  
Man  
From  
Beyond"



*Shortly to be  
Released*

60

## Starring Houdini



HOUDINI PICTURE  
CORP.  
Presents

## H O U D I N I

in

"Haldane  
of the  
Secret  
Service"



*An International  
Mystery Drama  
shortly to be re-  
leased.*



61

## Picture Plays, Confessions Album.

No. 14.—MR. HARRY HOUDINI

1. What is your favorite theater?  
All the world is a theater to me.
2. Which is your favorite hobby?  
Browsing in old bookstalls, seeking old dramatic items for my library.
3. Which is your favorite pastime?  
Out door athletics and long distance swims.
4. Which is your favorite song?  
"Auld Lang Syne."
5. Which is your favorite sweet-meat?  
Candied fruits.
6. Which is your unlucky day?  
Haven't any: an unfortunate incident at any time simply builds a foundation for something better.
9. When have you felt at your worst?  
Once when sailing round the world, at a longitude of 80°, we had two Tuesdays in one week and no Wednesday, which meant losing a Christmas, and I was seasick at the time. It will be an awful thing to eclipse my painful anguish.
10. What is your pet aversion?  
The bald-headed man who says: "Ah, I remember you when I was a boy."



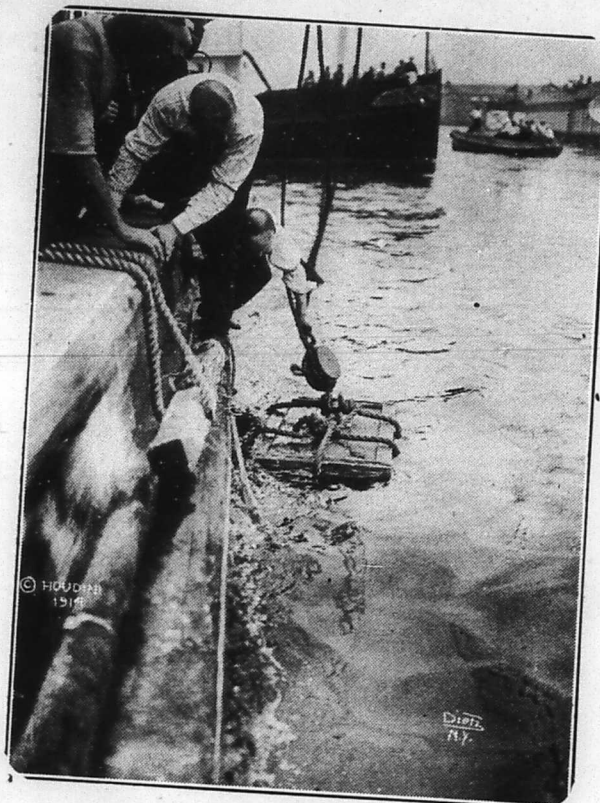
Mrs. HARRY HOUDINI  
The real leading lady—  
THE Mrs. Houdini

7. What is your idea of comfort?  
Seated in a large arm chair in library and hearing Mrs. Houdini call up: "Young man your lunch is ready."
8. What is your favorite motto?  
"And this, too—shall pass away."



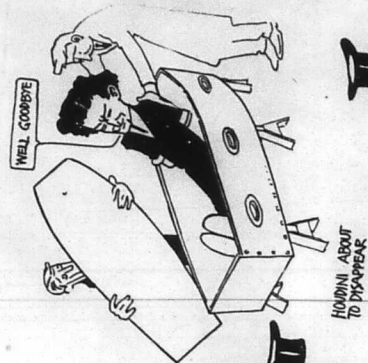
MY MOTHER

11. What is your greatest ambition?  
To live a life and die being worthy of the mother who bore me.
12. What is your favorite holiday resort?  
Hollywood, California.
13. Who is your favorite author?  
My dad.
14. What is your idea of misery?  
Arriving in a town at midnight on a drizzly wet, foggy night, and finding all the hotels full up.



Snap shot photograph of packing case containing six hundred pounds of iron weights and Houdini, as it was dropped into New York Bay. Houdini escaped from the box at the bottom of the bay in two minutes and fifty-five seconds.





The National Casket Company challenged Houdini to escape from one of their heavy hickory coffins after they had fastened the cover down with six inch screws. Houdini accepted the test, which took place before members of the Boston Athletic Association, Boston, Mass. He escaped, the coffin was intact, showing no means of egress.





HOUND ABOUT  
TO DISAPPEAR



The National Casket Company challenged Houdini to escape from one of their heavy bickering coffins after they had fastened the cover down with six inch screws. Houdini accepted the test, which took place before members of the Boston Athletic Association, Boston, Mass. He escaped the coffin was intact, showing no means of egress.



# HOUDINI

Exposes the tricks used by the  
**Boston Medium "Margery"**  
to win the \$2500 prize offered by the Scientific American.

Also a complete exposure of  
**ARGAMASILLA**  
The famous Spaniard who baffled noted Scientists of Europe  
and America, with his claim to  
**X-RAY VISION**



PRICE, ONE DOLLAR

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ADAMS PRESS PUBLISHERS, 278 West 113th Street, New York City



## "Margery" the Medium Exposed



A. HOUDINI      B. J. MALCOLM BIRD  
C. MARGERY      D. MR. O. D. MUNN

**I**N order that the reader may thoroughly understand my relation to the "Margery" case and the *Scientific American*, and to make this record as complete and clear as possible, I will first review briefly my connection with that magazine's investigation of so-called psychic phenomena.

Something like three years ago I was asked to write a series of articles on Spiritualism for the *Scientific American* but had to refuse owing to pressure of work. Later a Mr. James Black furnished the magazine with a number of articles which were published, but these were so inaccurate that they were assailed, and justly so, from all sides.

Having thus stirred up a hornets' nest and not having a sufficient knowledge of Spiritualism to meet the situation, one of the oldest editors on the *Scientific American*, and my friend for over a quarter of a century, Mr. A. A. Hopkins, wrote me again, urging that I prepare some articles on Spiritualism for them. The letter was followed very soon by a call from Mr. Hopkins who came to my office in New York bringing with him a tall man whom he introduced as J. Malcolm Bird, also a member of the *Scientific American's* editorial staff.

They discussed the Black articles with me and asked why it was that I would not write on Spiritualism for them. I explained that the research work involved was such that I could not entrust it to anyone else and that it was impossible for me to spare the time which this and the writing of

the articles would require, but I advised them to form an investigating committee and said if the other members were honest, reliable, and qualified, I would serve as one without pay with the stipulation that I was to have the right to reject any person proposed as a member of the committee with me. My reason for this was, as I explained to them, that while an ordinary investigator, whether layman, professor, or scientist, could make a mistake and later correct himself without damage to his standing, I was in a different position, for due to the peculiar nature of my work my reputation was at stake and I could not run the risk of having it injured. This was agreed to before they left my office, but sometime afterwards hearing that they had selected a committee without consulting me I wrote the following letter to protect myself.

November 13, 1922.

MR. J. MALCOLM BIRD,  
SCIENTIFIC AMERICAN,  
233 BROADWAY,  
NEW YORK CITY.

DEAR MR. BIRD:

I have just been informed by Mr. Hopkins that you have already selected a committee to serve as investigators for the \$5,000.00 offered to the mediums.

So, that there is no mistake in this, I would like to have it understood emphatically, that when I consented to be one of your committee, it was under the condition that,

1. I am to know each and every man so selected.
2. That all conditions placed before the mediums should be thoroughly gone over with me, so that there could be no loop-hole for anyone to misconstrue the conditions of the manifestations required.
3. Another condition is that the selected committee will go to a number of seances for investigation purposes, so that we could get a line on each other regarding the capability of actually recording in writing what was seen, as mal-observation is the curse of all description.

It was also stipulated in my conditions that we are to hold conferences to see whether all the committee are agreeable to each other, because we must work in harmony.

I have more at stake than the money you are offering, and that is, my reputation as a psychic investigator, and I, therefore, ask you to give me your full confidence, as I am giving you mine. I intend to serve you faithfully, and with all the knowledge I possess, but I ask to be fully protected in this.

May I suggest that it might be advisable for us to get together again before publicity is given, so as to prevent any mistakes on all our parts. I am keenly and intensely interested in the subject and will deem it a compliment to be on the committee, but if any of the above conditions do not meet with your approval, please count me out.

Yours sincerely,

HOUDINI.

HH:JLD

The Committee as finally formed consisted of Dr. William McDougall, of Harvard University; Dr. Daniel F. Comstock, formerly of the Massachusetts Institute of Technology; Dr. Walter Franklin Prince, of the Society for Psychical Research; Hereward Carrington; and Houdini. Mr. Bird has acted as Secretary for the Committee and Dr. Austin C. LeCabour, another editor on the *Scientific American* Staff, has assisted in arranging the tests and been present at most of the seances.

Page two

Following the *Scientific American's* offer of a sum of money as a prize to any medium who could successfully pass its tests, several presented themselves and gave sittings before the Committee. Among them were the Tomsons, Mrs. Josie Stewart, Valentine, and Pecararo. Bird did not invite me to the major part of the seances, whereas, as Secretary, it was his duty to do so, therefore, on learning of the Pecararo tests, I traveled from Little Rock, Arkansas, to New York, to be present at one of the Pecararo seances.

In all these investigations it would seem that Mr. Bird allowed the mediums to believe that they had practically won the prize and this is mirrored in the press reports given out by him. Dr. Prince and I strenuously objected to this course.



A. DR. WALTER FRANKLIN PRINCE C. MARGERY  
B. DR. DANIEL F. COMSTOCK D. MR. O. D. MUNN  
E. HOUDINI

So far as I knew there was no other investigation under way when, on picking up a copy of the *Scientific American* early in 1924, I was surprised to find an announcement of a series of seances being held by the Committee with a certain "Margery" and judged from the reading of it that the Committee was on the verge of awarding her the prize. In the next issue of the magazine I again found mention of the mysterious medium whose identity was being hidden behind the name of "Margery," but as most all American papers carried stories giving her correct name and address before I was called into the seances, and as later she gave interviews to newspaper men, and one in particular in my presence, without denying her name, it would be ridiculous for me now to do other than call her by her right name also, Mina Crandon, wife of L. R. G. Crandon, a well-known Boston surgeon.

The *Scientific American* reports, written by Editor Bird, were such as to lead an ordinary layman to believe that the magazine had found a medium who had successfully passed all its crucial tests and to all intents and purposes was "genuine." In addition the lay reader, and the uninitiated reporter as well, were left with the impression that the Committee had approved this medium, whereas the articles only represented the opinion of Mr. Bird, who, garbing himself in a mantle of authority, had written whatever he desired, always, however, being careful to so phrase his material that later, in case the necessity arose, he could claim a certain alibi. A careful reading of the articles makes these subtleties obvious.

Page three

These articles, written by Bird, are the worse piffle I ever read, paralleled only by the tommy-rot written about Mrs. Guppy, who was said to have been floated through the air, plate-glass window, and solid brick.\* Bird represented the medium as not only doing the ordinary table tilting, lifting and communicating by means of a code of raps common among all mediums, but in addition, such stunts as stopping and starting clocks, tipping over the cabinet, having furniture moved around the room before the observers in full light and with no visible means of accomplishing it, Spirits whistling a tune, using a megaphone, and sending a curtain rod sailing around the room. They also claimed the transportation of a live pigeon through solid matter. They are fulsome, gushing reports of nothing, and to intimate that a live pigeon had been brought into the room from the outside, passing through glass or brick without making or leaving an aperture, is doing something which a magazine with such a reputation for conservativeness and accuracy as the *Scientific American* should avoid, even though the idea is covered.

Shortly after the appearance of the articles, I received the following letter from Mr. Bird:

SCIENTIFIC AMERICAN,  
233 BROADWAY, NEW YORK.  
June 18, 1924.

MR. HARRY HOUDINI,  
278 WEST 113TH ST.,  
NEW YORK CITY.

MY DEAR MR. HOUDINI:

As you will observe when you get your July *Scientific American*, we are engaged in the investigation of another case of mediumship. Our original idea was not to bother you with it unless, and until, it got to a stage where there seemed serious prospects that it was either genuine, or a type of fraud which our other Committeemen could not deal with. Regardless of whether it turns out good or bad, there will be several extremely interesting stories in it for the *Scientific American*; and these will run in the August and following issues.

Mr. Munn feels that the case has taken a turn which makes it desirable for us to discuss it with you. Won't you run in, at your convenience, to take lunch with one or both of us, and have a talk with Mr. Munn? Better call me in advance, and make sure that he and I will be in at the time you select.

Faithfully yours,  
(Signed) J. MALCOLM BIRD,  
Associate Editor.

P. S. Mr. Munn left the office today, to be gone until Monday morning.

I made the appointment requested in the letter and on meeting Mr. O. D. Munn he explained that he had been anxious to get in touch with me, and in fact had been trying to for a week, but Bird had been side-

\* See *A Magician Among the Spirits*, page 230.

stepping the matter, and that he thought we should go to Boston together and sit in at the "Margery" séances. After we had talked the matter over he called Bird into his office and turning to him I asked point blank: "Do you believe that this medium is genuine?"

I asked him this because, although a raw amateur at investigating, which amounts to a profession in itself, and with no experience with or knowledge of "the production of mysteries" he had nevertheless, given his approval to several mediums and failed to detect their conjuring trick methods. His reply, as near as I can remember, was:

"Why, yes, she is genuine. She does resort to trickery at times, but I believe she is fifty or sixty per cent genuine."

"Then you mean that this medium will be entitled to get the *Scientific American* prize?" I asked.

"Most decidedly," he answered.

"Mr. Bird," I replied, "you have nothing to lose but your position and very likely you can readily get another if you are wrong, but if I am wrong it will mean the loss of reputation and as I have been selected to be one of the Committee I do not think it will be fair for you to give this medium the award unless I am permitted to go up to Boston and investigate her claims, and from what you tell me I am certain that this medium is either the most wonderful in the world or else a very clever deceptionist. If she is a fraudulent medium I will guarantee to expose her and if she is genuine I will come back and be one of her most strenuous supporters."

Then turning to Mr. O. D. Munn, I said:

"If you give this award to a medium without the strictest examination every fraudulent medium in the world will take advantage of it. I will forfeit a thousand dollars if I do not detect her if she resorts to trickery. Of course if she is genuine there is nothing to expose, but if the *Scientific American* by any accident should declare her genuine and she was eventually detected in fraud we would be the laughing stock of the world, and in the meantime hundreds of fraudulent mediums would have taken advantage of the error."

"Well, then you and I will go up together and see," he replied.

"All right, I am at your service," I told him.

This was the condition of affairs on July 23, 1924, when Mr. O. D. Munn and I reached Boston, where Bird had preceded us by auto and was the guest of the medium and her husband, as he had been previously for weeks at a stretch, at times accompanied by Mrs. Bird and at other times alone. Carrington had also spent a number of weeks in the family, but although we had dinner with the Crandons, Mr. O. D. Munn and I stopped at a hotel, for I agree fully with Dr. Prince that it is not possible to stop at one's house, break bread with him frequently, then investigate him and render an impartial verdict.

We were given to understand that this first séance which I attended on the evening of Wednesday, July 23rd, was the forty-eighth in which Mrs. Crandon had been tested, but I learned later from a letter written by her husband that it was nearer the eightieth, and by the time Mr. O. D. Munn and I had finished our fifth séance Dr. Crandon claimed that the total was ninety. All séances were dark.

At this séance Dr. Crandon sat on the medium's right and held her right hand and J. Malcolm Bird, as had been customary in their previous



séances, circled with one of his hands the fingers of both the medium and her husband. This left one of Bird's hands free for "exploring purposes" as he said.

I sat on the left of Mrs. Crandon and held her left hand with my right. My right foot was placed against her left foot, pressing against her ankle.

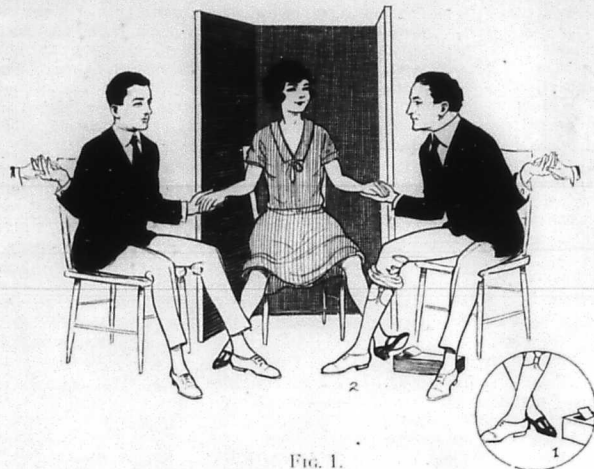


FIG. 1.

Anticipating the sort of work I would have to do in detecting the movements of her foot I had rolled my right trouser leg up above my knee. All that day I had worn a silk rubber bandage around that leg just below the knee. By night the part of the leg below the bandage had become swollen and painfully tender, thus giving me a much keener sense of feeling and making it easier to notice the slightest sliding of Mrs. Crandon's ankle or flexing of her muscles. She wore silk stockings and during the séance had her skirts pulled well up above her knees.

One of the successful (?) demonstrations which she had been giving, and which none of the Committee had been able to expose, involved the use of an electric bell enclosed in a box fourteen inches long by six wide and five deep.

This box (Fig. 1) \* was stoutly fastened on all sides except the top, which was covered with boards. Inside the box with the bell were dry batteries which rang it whenever a certain pressure at the top of the box completed the circuit. In previous séances when this box had been placed in front of Mrs. Crandon and the sitters supposed they had her perfectly controlled (held by hands and feet so they could detect any motion) the bell had been rung repeatedly and the explanation given was that "Walter," the medium's dead brother, had closed the circuit. Not only had the bell been rung but it had been used with a code and answered questions.

\* Also see page twenty-four.

On the evening in question the bell-box was placed between my feet with my right foot between it and Mrs. Crandon's left foot. As the séance progressed I could distinctly feel her ankle slowly and spasmodically sliding as it pressed against mine while she gained space to raise her foot off the floor and touch the top of the box. To the ordinary sense of touch the contact would seem the same while this was being done. At times she would say:

"Just press hard against my ankle so you can see that my ankle is there," and as she pressed I could feel her gain another half inch.



FIG. 2.

When she had finally maneuvered her foot around to a point where she could get at the top of the box the bell ringing began and I positively felt the tendons of her leg flex and tighten as she repeatedly touched the ringing apparatus. There is no question in my mind about it. *She did this.* Then, when the ringing was over, I plainly felt her leg slide back into its original position with her foot on the floor beside mine.

During the second intermission "Walter" asked for an illuminated plaque to be placed on the lid of the box which held the bell \* and Bird went to get it. This left the right hand and foot of the medium free. Bird had difficulty in finding the plaque and while he was searching "Walter" suddenly called for "control." (See Fig. 2.)

Mrs. Crandon placed her right hand in mine and gave me to understand that I had both her hands. Bird was requested to stand in the doorway, but without any warning, before he could obey, the cabinet was thrown over backwards violently. *The medium then gave me her right foot also, saying:*

"You have now both hands and both feet."

Then "Walter" called out:

"The megaphone is in the air. Have Houdini tell me where to throw it."

"Toward me," I replied, and in an instant it fell at my feet.

The way she did these two tricks is as follows: when Bird left the room it freed her right foot and hand. With her right hand she tilted the corner of the cabinet enough to get her free foot under it, then

\* See page twenty-four.

picking up the megaphone she placed it on her head, dunce-cap fashion (Fig. 3). Then she threw the cabinet over with her right foot. As she did so I distinctly felt her body give and sway as though she had made a vigorous lunge. As soon as this was done "Walter" called for "better control" and she gave me her right foot. Then she simply jerked her head, causing the megaphone to fall at my feet. Of course with the megaphone on her head it was easy and simple for her to ask me or anyone else to hold both of her feet and also her hands, and still she could snap the megaphone off her head in any direction requested. This is the "sickest" ruse I have ever detected, and it has converted all skeptics \*



FIG. 3.

The next day Mrs. Crandon told us it would be impossible to either kick or push the cabinet over as it was hinged on the inside and would double up in the middle, but that afternoon Mr. O. D. Munn and I went upstairs alone and while sitting in the medium's chair I put my right foot under the right-hand corner of the cabinet and easily tilted it so that the slightest movement caused it to fall over.

The second séance of Mrs. Crandon's which I attended was on the evening of July 24th, at Professor Comstock's hotel. At this time I discovered without question that she used her head and shoulders to push back the table. Her great asset in disguising the muscular movements which she uses in doing this is the arm chair in which she sits. As she is unusually strong and has an athletic body she can press her wrists so firmly on the arms of the chair that she can move her body and sway it at will without the sitters, who have hold of her hands, detecting the movement (Fig. 4).

\* It has just come to me that Dr. Crandon has a somewhat extensive library and in looking through it, I found a number of books explaining the modus operandi of mediums, and some months ago the Austrian medium Ladislaus Laszlo baffled a number of physicians and scientists by producing a stone apport, they failing to detect him. He later on exposed his method for the newspapers. He had the rock hidden under a chair, having smuggled it there before he was searched. In the dark he eventually found an opportunity to put this rock on his head, having managed to get one hand free an instant for so doing. Naturally, the control then holding both hands could not follow his moves. This report was circulated all over the world, and very likely Mrs. Crandon read it and utilized the movement.

Page eight

That evening I was in charge of her left hand which rested lightly on the palm of my right. With my index finger I could feel her pulse. In fact I used the secret system of the "touch and tactics" of the mind or muscle performer, (I had given performances or tests in this field of mystery) who is guided by the slightest muscular indication in finding a hidden article. I was able to detect almost every time she made a move. Frequently she stretched out her arms to rest them and once I caught her using this motion as a subterfuge, leaving only her elbow on the chair while she pushed the table with her head (Fig. 5).



FIG. 4.

"Walter," her guide and aide, is very autocratic, seldom asking anything but usually directing, and this evening he ordered everyone to move back from the table around which we were sitting so that he might



FIG. 5.

gather force. This was simply another ruse on the medium's part, for when all the rest moved back she moved back also and this gave her room enough to bend her head and push the table up and over. I caught her doing this twice.

Page nine

Before going to the séance Mr. O. D. Munn and I had determined to explore things to our satisfaction and had arranged a code of signals. At the séance he sat at my left in the circle, I holding his right hand. At the first movement of the table I pushed his hand under it and let go and began groping around with my left hand. As I did so I felt Mrs. Crandon's head at the edge of the table pushing it up and forward until the box with the bell had slipped off to the floor. I reached over and whispered to Mr. O. D. Munn what I had detected. Then to check up and assure myself of the deception I reached out again into the dark and *she ran her head directly against my outstretched fingers*. I do not think she was more surprised than I. She then said something about losing hairpins and after the séance her hair was loosened. This was done for effect and to offset my discovery.

While I knew she was still using her head, I pulled Mr. O. D. Munn's ear to my lips again and whispered:

"Will I denounce and expose her now?"

"You had better wait a while," he replied.

"Now is the time," I urged.

"No, better not for a while," he answered.

After this demonstration the bell-ringing test was gone through again. The box was placed between my feet with her ankle against my right foot like the night before. I had rolled my trousers up as on the previous evening. She began with exactly the same tactics, but nothing happened. Finally she said to me:

"You have garters on, haven't you?"

"Yes," I replied.

"Well, the buckle hurts me," she said.

I reached down to undo the garter and found that the buckle had caught her stocking so fast that it prevented her from sliding her ankle enough to get room to tap the bell. After I took the garter off she was able to reach the bell as she had the previous night. When the spirit asked Mr. O. D. Munn how many times he wanted the bell rung and Mr. Munn said "five," she made so bold a sliding movement with her ankle to reach the box that I think she was under the impression that I was badly fooled or was going to help her like others. After the five taps on the bell she slid her foot back into position on the floor beside mine.

When the séance was over Mrs. Crandon left the room to dress for the street. I had Mr. O. D. Munn call the Committee into a room by themselves and I explained the trickery which I had discovered and there was a discussion as to whether I should expose the medium then or after our return to New York. The Committee finally decided that we should return to New York first; that Mrs. Crandon was not to be informed that I had detected her, and I was to make an affidavit for the Committee covering the details of my discoveries. *Bird opposed my demands to have her exposed as quickly as possible, but I called his attention to the rapid exposure he had given the others and he replied:*

"We will do it different this time."

I strongly suspected his motives and told Mr. O. D. Munn so after we had left.

Directly after this séance Mr. Munn and I started for New York, although Bird stayed on for three days as the guest of Dr. and Mrs. Crandon and later when called to task before Mr. O. D. Munn admitted

that he gave them information concerning my discoveries and the talk of the Committee. Before I left my hotel that night I wrote the following letter which I handed to Mr. O. D. Munn at the same time telling him that I did not want Bird to write an account of my findings.

THE COPLEY-PLAZA,  
BOSTON.

July 24, 1924.

DEAR MR. MUNN:

Please if I may, allow me to see the exposed article before it is published, as all of the other articles were not written so as to properly place the real thing before the public.

Mr. Bird in your presence, said he believed the medium was fifty per cent genuine, when this evening there was no chance of anything she pretended to have been accomplished by "Walter," but was so done by herself. In fact she is *one hundred per cent trickster or fraud* judging by the first séance I attended, after forty or more were given.

I ask you in all fairness that in the future, Mr. Bird be not permitted to send any report speaking for the Committee, unless the Committee has read the account and agreed that it should be published.

I have been unfairly treated in this case being only called in when according to Mr. Bird's personal statement and in print made, to the effect that the medium, Mrs. Crandon, was fifty per cent genuine, and publishing in two articles of your publication, facts such that could not have been written by a competent investigator, and I would like a personally written statement from all those who were present on the Committee, to check up their findings.

Most important of all, in the future, the entire Committee should be called to the séances in a systematic manner and not in a haphazard way as has been done.

Believe that whenever material is published in reference to the Committee or work probably to be done by it, that the names should be mentioned and they are not to be treated in a slighting manner.

If any of those conditions do not meet with your approval, will you kindly accept this letter as may resignation.

(Signed)

HOUDINI.

At this time the September number of the *Scientific American* was on the press and in it was another article by Bird in which he spoke of the "wonderful mediumship of Margery." The first thing Mr. O. D. Munn did when we got to New York was to stop the presses and have this article of Bird's thrown out.

"Houdini; stopping presses and throwing out that thing of Bird's is a pretty costly proposition," he said.

"Yes," I replied, "but it will save the reputation of the *Scientific American*, and that is cheap at any price. Bird has not a penny invested in your magazine, but nevertheless is using it to suit his own purposes."

He evidently agreed with me and as a result when the September number came out it had no reference to the investigation. Bird's articles in the *Scientific American* were so uncalled for, so unreal and so misleading that Dr. Prince and I agreed that they must stop, for Bird was making statements as though Dr. Prince were in accord with him, which was not the case, and it was jeopardizing Dr. Prince's reputation and position. So concerned was Dr. Prince about it that he told me he was going to resign and I replied if he did I should also terminate my dealings with the Committee.

I then made a special trip to see Mr. O. D. Munn, explained the situation to him and told him that if we were going to Boston again I wanted



Dr. Prince retained on the Committee and taken along with us, for I trusted implicitly in his integrity. I got Dr. Prince on the telephone and asked him to come to the *Scientific American* office immediately, which he did, and before leaving he agreed not to resign if the following conditions were adhered to:

1. No reports of experiments with which the judges have to do at any stage, and no opinions, positive or tentative, regarding their results or quality, shall be made public, either in the *Scientific American*, or any other publication, prior to the conclusion of the series of which they are a part. Not only the management of the *Scientific American*, but all the judges shall agree to this.

2. No representative of the *Scientific American* shall ascribe to the Committee of Judges, in that periodical or elsewhere, conclusions or opinions which are not strictly authorized by the official statement of that Committee, which, or so many members of which as participate in the experiments, shall draw up its own report of conclusions. If the individual members of the Committee are quoted or opinions or acts ascribed to them, the names of such members shall be stated in connection.

He also made this suggestion:

It has come to my knowledge that many persons are not clear in their minds that the judges have no interest in the financial factor involved in the offer of prizes, and that they are quite independent of the *Scientific American*. This has probably come about from the facts that one of the editors of that periodical is termed Secretary of the Judges, and that the Judges' decisions have invariably and solely appeared incorporated in his articles. I suggest that the title "Secretary to the Committee of Judges" shall no longer be borne by any member of the *Scientific American* staff and that the official decision of the Committee of Judges shall, whether or not incorporated with the article describing the sittings, appear under a separate title, with the names of the participating members appended.

But although Mr. O. D. Munn assured Dr. Prince that he believed his position was perfectly correct and that his conditions and suggestions would be adhered to and gave Bird written instructions to follow them it was not long before Dr. Prince and I were forced to object to newspaper articles with such headlines as: "BOSTON MEDIUM Baffles Experts," "SCIENTISTS PLAN MORE TESTS," "HOUDINI THE MAGICIAN STUMPED," "Baffles Scientists With Revelations, Psychic Power of Margery Established Beyond Question," "Experts Vainly Seek Trickery in Spiritualist Demonstration"—and statements which, as Dr. Prince said, showed that if Bird was being correctly quoted he was telling the reporters one thing and us another. In fact we seemed unable to curb Bird until after my strenuous objection to his being in the séance room and Dr. Prince had again insisted that his resignation must be accepted unless we could have a more dependable guarantee that nothing would be said until after the series of séances was over.

Following the séances of July 23rd and 24th, 1924, Dr. Prince, Dr. Comstock, and Mr. O. D. Munn asked me to construct some sort of a comfortable restraint for the medium which would prevent her from using any of the tactics which I had detected, such as moving her hands and feet. This was agreed to by the whole Committee and I set to making a cabinet-box which was entirely closed except openings for the medium's neck and arms.

It had been arranged that the Committee should meet in Boston on August 25th. I went up from New York taking the cabinet-box along and also my assistant in case there were any changes to be made. The first séance, which took place that same evening, was in a room at the

Charlesgate Hotel.\* Previous to the séance at which the Committee was present Mrs. Crandon gave a private one at which it is said there were wonderful phenomena.

At the official séance the box with the bell was placed on a table in front of the cabinet. As the lid of the cabinet was only fastened with two thin brass strips Mrs. Crandon, by lifting her shoulders, was able to force the lid and ring the bell with her head. They tried to make it appear that "Walter" had forced open the cabinet-box, which of course was simply an effort to hide the fact.



As cabinet box was first night.  
The front was pushed out by medium, it being held in place by two small brass strips only.

While we were in another room, after the séance, I suddenly missed Dr. and Mrs. Crandon and walking into the room where the séance had

\* The final tests were scheduled to take place at the Harvard College, but owing to the fact that Professor McDougall was traveling, Dr. Comstock thought it advisable not to go there but to a neutral place and we all agreed to use his hotel.

been held I discovered them by the cabinet-box talking in subdued tones. Their backs being toward me, they did not see me enter and I watched them measure the gap in which the neck was secured. Before that they had insisted on cutting this aperture larger, but when I spoke to them again about it, they said they were perfectly satisfied with it and to let it remain as it was.



*How she pushed up the front portion of cover and opened same.*

That night at the hotel after the séance while Mr. O. D. Munn and I were talking it over, he said he wanted the next séance a total blank as the fooling must be stopped. In order to do this the next afternoon I fixed up the cabinet-box so that we could lock the front portion with four hasps, staples and padlocks in such a way there would be no possible chance of the lids being forced open again.

Mr. O. D. Munn told me that he had arranged not to have Bird at the séances of August 25th, 26th and 27th. Bird though in Boston was absent on the evening of the 25th but on the 26th he came and demanded to know why it was that with no apologies he had been literally and un-

ceremoniously put out and the door of the séance room slammed in his face and what were our objections to his being present. Dr. Prince and I, in view of the disclosures which Bird had made, considered it best that he stay out. Dr. Prince is a better diplomat than I, but I openly said:



*Medium can lean out and over twenty-three inches and with forehead touch bell despite fact both hands are held. All this takes place in the dark.*

"I object to Mr. Bird being in the séance room because he has betrayed the Committee and hindered their work. He has not kept to himself things told him in strictest confidence as he should as Secretary to the Committee."

He denied this but I called his attention to the fact that Mrs. Crandon had told me a number of things which he only knew and that he had admitted to Mr. O. D. Munn that she had wormed things out of him.

"Well, then I will resign as Secretary to the Committee!" he exclaimed.

"That is not necessary," I replied, "as according to the letter written by Dr. Prince, the conditions of which were accepted by Mr. O. D. Munn, you can only speak for yourself and not for the Committee."

But the Committee decided to accept his resignation, as a matter of form, and Dr. Prince was elected Secretary. Bird then left the room.

This brush with Bird, and the usual preliminary examinations over, the séance proceeded. I had been asked by the Committee to construct a humane, fraud-proof restraint to hold the medium and in thinking what would be necessary to make me helpless I had figured out the cabinet-box. Then in thinking of possible ways to beat the Committee it occurred to me that were I the medium, after the cabinet was closed I could get ready, some concealed instrument, with which to reach the bell while the Committee was fastening the locks.



*Second night—four more hasps and staples were placed on cabinet box, so medium could not force open front of box as she had done first night.*

Having this in mind I allowed her the greatest freedom while she entered and was being locked into the cabinet-box, but standing at one side I carefully watched her face and could tell by the way she pulled down on her neck that she was "reaching" for something, so I asked Dr. Prince to hold her right hand and I took control of her left which she put out through the opening at my request. She was now locked in the cabinet-box with her head and arms protruding. Believing that she had something concealed, I repeatedly told Dr. Prince not to let go of her right hand until after the séance was over and the cabinet-box unlocked. I repeated

this so often that Dr. Prince not knowing what I had in mind, good-naturedly resented it, thinking I thought he did not understand. Finally Mrs. Crandon asked me sharply what I meant by saying it so often.

"Do you really want to know?" I asked.

"Yes," she replied.

"Well, I will tell you. In case you have smuggled anything in to the cabinet-box you can not now conceal it as both your hands are secured and as far as they are concerned you are helpless."

"Do you want to search me?" she asked.

"No, never mind, let it go. I am not a physician," I told her.



*Front of cover open and medium can ring bell with her head. Leaning out and make no perceptible muscular movements.*

Soon after "Walter" appeared in the circle saying:

"Houdini, you are very clever indeed but it won't work. I suppose it was an accident those things were left in the cabinet?"

"What was left in the cabinet?" I asked.

"Pure accident was it? You were not here but your assistant was," "Walter" went on and then stated that a ruler would be found in the cabinet-



box under a pillow at the medium's feet and virtually accused me of putting it there to throw suspicion on his sister winding up with a violent outburst in which he exclaimed:

"Houdini, you G—d— — — —, get the hell out of here and never come back. If you don't, I will!"

This just expressed Mrs. Crandon's feelings toward me for she knew I had her trapped, and despite all objections I insisted that this abusive remark be made part of the record. Dr. Comstock then suggested that in working around the cabinet-box, it was quite possible for someone to



*Medium inside and holes for arms closed.  
Putting out rule enables medium to place rule in position  
for ringing bell.*

drop a ruler into it accidentally. Thinking that my assistant might have forgotten or dropped the ruler I said that if it was not his I would make a statement, but I laid particular stress on a request that someone should speak to him about it before I did, so Mr. O. D. Munn left the room and brought him in. The assistant assured Munn that he knew nothing about it and told us the same, saying that it could not be his for he had that in his pocket. He then took it out and showed it to us. I made him swear to his statements with a solemn oath and he left the room.

The séance then proceeded for some time with no results and at my suggestion the cabinet-box was opened. Dr. Prince and I meanwhile

keeping tight hold of the medium's hands. After it was open I made a search and sure enough on the bottom of the cabinet was a new, cheap, two-foot rule which folded up into a six-inch length.

Regarding this ruler found in the box; I accuse Mrs. Crandon of having smuggled it in with her. When folded up it was only six inches long and she could have done it. The stenographer, Miss McManama, who examined her was incompetent for the purpose and the reader will find, by looking up the records, that other mediums have concealed implements in, or on, their persons which those who examined them failed to find but which were discovered later when the mediums were seized by investigators.



*Making use of chin to force rule down which rings bell,  
explains why medium smuggled the rule in.*

At her suggestion, it had been arranged that in the second part of the séance the arm holes in the cabinet-box were to be boarded up with her hands inside free and uncontrolled. However, she could easily have stuck the rule out past her neck and ring the bell which was directly before

her on the table eight and one-half inches away.\* *Mrs. Crandon, knowing that she had been caught, made the accusation to clear herself.*

The foregoing description of the occurrences at the séance of August 26th, 1924, are corroborated in all respects by the official minutes of the séance signed by the Committee.



*The condition of cabinet-box after I strengthened it by placing extra hasps and staples on same.*

In this connection I wish to call attention to the fact that J. Malcolm Bird must have put the thought into her head because when I was describing my detection of her fraud at the first séance I attended, he said:

"You want to be careful if you grab her head, that she should not say, 'you pulled my head down'."

On the afternoon of August 27th, Mr. O. D. Munn, Dr. Prince, Mrs. Crandon and myself went to a dinner some distance out of Boston. At that time she told me of having heard that I was going to denounce her and say that she was a fraud, and that I had called her a liar. I asked her to tell me who it was that had told her these things but she told me that she was bound by her word not to tell but would ask permission so

\*The space permitted this for the hole was eighteen inches in circumference and the night before she had demonstrated that she could push three-quarters of her hand up past her neck. It was then she was trying the space to see if she could reach with anything to press down the board which controlled the bell.

I could face my accuser. I told her repeatedly that Bird had openly confessed that as he was living at the house he was compelled to tell her something and that she had gradually wormed it out of him, but she insisted that Bird had told her nothing.

I reminded her of what she had said to me on July 24th, the day after the first séance, when she resented my giving an unfavorable report to the Committee and telling them that I had caught her foot tapping the bell, and how at that time she admitted Bird had told her but asked me not to say anything to Bird about it.

That same evening, July 24th, I protested to Mr. O. D. Munn in Bird's presence against his betrayal of our confidence. Bird denied it but I pointed out that he had been the only one to speak to her alone. I spoke to Mr. O. D. Munn about it before Mrs. Crandon on August 27th and he said that Bird admitted having told her that I had detected her fraud.

#### MRS. CRANDON THREATENS ME.

Being afraid that I was going to denounce her from the stage at Keith's Theatre she said to me:

"If you misrepresent me from the stage at Keith's some of my friends will come up and give you a good beating."

"I am not going to misrepresent you," I replied, "they are not coming on the stage and I am not going to get a beating."

"Then it is your wits against mine," she said slowly as she gave me a furtive look.

"Yes, certainly, that is just what it is," I told her.

She repeatedly told me of her boy twelve years old and said that she would not want him to grow up and read that his mother was a fraud, to which I replied: "Then don't be a fraud."

#### DR. COMSTOCK ALSO DRAWS A BLANK SÉANCE

At the séance of August 27th, Dr. Comstock insisted that the medium place her feet in a wooden box control which he had provided. This was an arrangement in which the medium and an observer, sitting opposite, put both their feet into a box which reached half way to their knees. It was so built that a board could be locked over the knees of both absolutely preventing withdrawal of the feet. The box with the bell was placed just outside this control-box at her left. No table or anything was placed in front of her. While we sat there waiting for something to happen, and her reputation depending on my report, there was a.

#### TEN THOUSAND DOLLAR OFFER

Mrs. Crandon remarked that she wished I would be seized with a trance for it would be a wonderful thing and her husband turning to me said:

"Some day, Houdini, you will see the light and if it were to occur this evening, I would gladly give ten thousand dollars to charity."

"It may happen," I replied, "but I doubt it."

"Yes sir," Dr. Crandon repeated, if you were converted this evening I would willingly give \$10,000 to some charity."

After an hour of waiting in which nothing occurred the séance closed having been a perfect blank, and I wish to call particular attention to the fact that in this séance with nothing in front of her on which she could use her head, and the one where she was controlled in the box which I built, with the sanction of the Committee, everything was blank.\*

Although she insisted that Bird did not give her information she and her husband knew every move we were making. This was proven by the questions which Dr. Crandon asked and by the conditions which they demanded, conditions which would have been insurmountable for fraud detection if we had not resorted to the tactics which I have explained. There are no two ways about this for after the first two séances, for no reason at all except to prevent the detection of fraud, a radical change was made. Dr. Crandon insisted that Mr. O. D. Munn should not hold my left hand as he had been doing but that Dr. Comstock was to take his place and the latter had to pledge his word of honor that he would not let go of my hand at any time and that he would control my head. This was to prevent, by limiting my movements, any possibility of my discovering how she rang the bell or any instrument she might use, but nevertheless at many séances Bird was allowed to roam around the room at will and almost invariably had one of his hands free.

\*As the cabinet-box prevented the medium from using feet, head or shoulders and her hands being securely held by Dr. Prince and myself, there were no manifestations and the séances were blanks. Turning to me Mrs. Crandon said:

"I do not believe any medium could manifest under these conditions."

"Well," I replied, "I am not so sure about that. I am not a medium, but still I could allow myself to be stripped nude, searched by your husband who is a surgeon, you control one of my hands and Dr. Crandon the other, and still I could ring the bell or tie knots in handkerchiefs that are on the outside of cabinet box."

"You must possess psychic power then," she answered.

"No," I replied, "I am just a mystifier. Do you care to put me to the test? I'll do it right now!"

"That would not prove anything," Dr. Comstock remarked.

"Oh, yes it would," I replied, "it would prove that these things could be accomplished by trickery."

The following letter sent to Dr. Prince is self-explanatory:

October 6, 1924.

DR. WALTER FRANKLIN PRINCE,  
AMERICAN SOCIETY FOR PSYCHICAL RESEARCH,  
15 LEXINGTON AVENUE,  
NEW YORK, N. Y.

DEAR DR. PRINCE:

On carefully weighing the events at the Margery seances, that is the seances with Mrs. L. R. G. Crandon, and by reason of other information in my possession, I ask that Hereward Carrington be relieved from further service as a member of the Scientific American Investigation Committee.

I stand ready to justify this request at a time mutually agreeable to the Committee and myself.

With kindest regards,

Sincerely yours,  
HODDINI.

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I, therefore, make the specific charge against J. Malcolm Bird that he betrayed arrangements made in private Committee conference and that the records of some of the séances in which Bird and Carrington participated are of such a nature that I must view them with grave suspicion. Dr. Crandon, writing under date of August 19th, said that the Committee had held ninety sittings of which he was in possession of the original records. The majority of these séances were attended by either Bird or Carrington and sometimes by both, but for reasons best known to Carrington he thought it advisable not to be at the séances when I was attending and although it was his right to be there he kept away. It would seem strange to any normal-minded person that when the séances were in control of one or both of these men that the most marvellous manifestations occurred but that when the medium was properly watched and controlled nothing happened.

Knowing from over thirty years of expert experience what to look for at séances and in view of what I detected at every sitting with his medium, if there was no complicity and if Bird and Carrington have approved the reports of the previous séances as genuine, the conclusion is irresistible that they are not qualified to sit or pass judgment on any spiritualistic investigation.

I charge Mrs. Crandon with practicing her feats daily like a professional conjuror. Also that because of her training as a secretary, her long experience as a professional musician, and her athletic build she is not simple and guileless but a shrewd, cunning woman, resourceful in the extreme, and taking advantage of every opportunity to produce a "manifestation."

I did not at first suspect Dr. Crandon being his wife's confederate. Both he and Mrs. Crandon told a story about Professor James who was lecturing to his class one day and demonstrating the effect of electricity on the heart of a frog when for some reason the battery failed to work and the Professor produced the movement with his finger thinking that as he was explaining an accepted fact the deceit was excusable. I think that Dr. Crandon believes that deceit and trickery in connection with his wife's powers are equally excusable. I now believe many things about Dr. Crandon, and, that considering his wife above suspicion he lets go of her hand without reporting it.

In closing I want to add that Dr. Prince in his original report strongly suspected the medium of resorting to conjuring and I will go on record that it has required my thirty years of experience to actually detect her in her subtle moves. They may not seem so slick as one reads of them in the open daylight but in the dark room there was no wonder that such a clever manipulator completely fooled her investigators.

The foregoing is a brief account of what I readily and immediately discerned and in absolute darkness at the five séances which I attended and if the medium has other or improved methods or claims to possess any so-called psychic power, whatsoever, I will be glad to attend further sittings with her as an investigator.

Duly appreciating that Dame Nature will eventually demand her toll and realizing that I will then no longer be here to give a personal account of my connection with these séances, I deem it a duty I owe the public to set forth the above facts for future reference.

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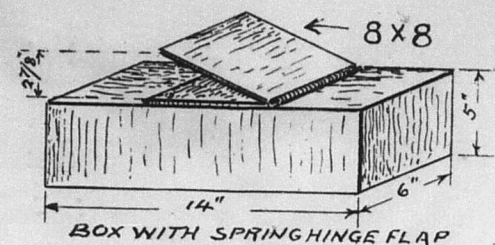
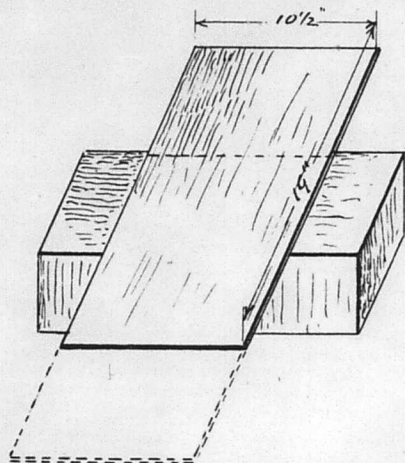


FIG. B.



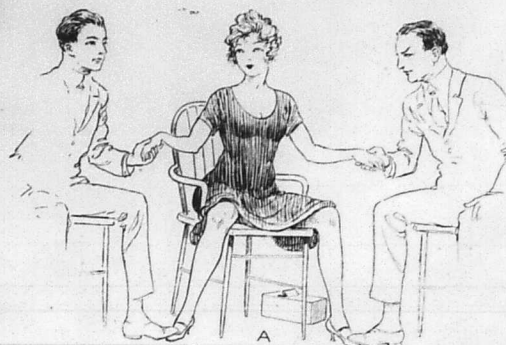
BOX COVERED - FIRST POSITION



BOX COVERED - SECOND POSITION  
DOTTED LINE SHOWS PLAQUE SHIFTED

FIG. C.

The illuminated plaque or card board was placed on top of the bell box lengthwise, as in Figure B, the bell box being between my two feet, but the length of the plaque enabled me to force my feet together as I wanted to see the direction from which the pressure would come, the medium being able to force it away, eventually placed the plaque on the box as in Figure C, which enabled her to get her foot on it and depress the bell.



PROVING (?) THAT A SPIRIT RINGS THE BELL

The medium is controlled. The bell box placed on the floor either to her left or right. In a short time the bell rings and the investigators are convinced of the authenticity of the medium's psychic powers.



EXPLANATION OF THE PSYCHIC POWERS

Under cover of darkness she stealthily moves the chair during the course of conversation until the bottom rung of chair forces down the hinged flap which causes contact and the bell rings.

## Editorial Comments of the "Margery" Case

At the time of going to press it was impossible to gather all of the editorials together, but the following will give a fair idea of what was said editorially about the case:

### Chester Balks

After a year and a half of disappointments in the great spirit hunt the prize committee of *The Scientific American* had high hopes of Margery of Boston and her "control," Chester, who lately burst into the psychic field as glorious amateurs free from all taint of commercial ambition. The sad report comes from Back Bay that a formal test of Margery's power before the scientific jury turned out to be a "blank" séance, which the most credulous could not accept as satisfactory, much less the keen investigators from the Missouri of spiritism.

Chester is evidently a temperamental spook, offish, disobliging. Heretofore he had rung bells, rapped tables, thumped heads, stopped clocks, played records and tipped scales with redundant ease. Without reward he was generous in his output of manifestations, yet on the very occasion when a \$2,500 check was at stake and, more important, the opportunity to convince scoffers that he was an authentic spirit and Margery a genuine medium, he refused to do one of these things.

It seems to be a trait common to spirits, real and false, that they dislike an atmosphere of suspicion. They do not want their human company to be too inquisitive, and least of all do they want it to be scientific. Sir Arthur Conan Doyle is a detective after their own heart, but a gentleman who knows everything about legerdemain makes them very uncomfortable.

—*New York Herald-Tribune.*

### Houdini Stopped the Show!

Apparently that unquestionably "honest" Boston medium who until recently, to all except a few friends and investigators, was known only as "Margery," has excited doubts in the minds of those who were looking into the nature of her claims to supernatural or at least supernormal powers. Some of them have seen as yet

no clear reason for denying that something or somebody most conveniently called a spirit is concerned in the "phenomena" of which she is the centre, but it has been discovered that when precautions against deception have been taken that content Mr. HOUDINI, much experienced in mediumistic trickery, the spirits refuse to perform.

"Margery" and all true believers can say, "that proves nothing, one way or the other," and they are quite right. If there are any spirits with the leisure for ringing bells, throwing assorted articles about and materializing pigeons out of nothing, they have a right to insist on the conditions that suit them, and it is natural enough that they should be more than a bit particular about lights and such things.

But therein lies the next to complete hopelessness of all research in this field. Nothing in it ever is or can be settled. The "exposure" of one medium leaves the others who still are unexposed free to assert honesty to the satisfaction of those who want to communicate with the dead.

At most, only a probability can be established, and that—a very high one—was done long ago. And still the attempt to prove a universal negative goes on!

—*New York Times.*

### "Margery" in the Laboratory

At the latest tests of the psychic powers of "Margery," otherwise Mrs. Le Roi G. Crandon, Mr. Harry Houdini is reported to have placed restriction on her movements which were not previously imposed. Working within these restrictions the medium was able to produce no phenomena aside from her own voice. In other words, the recent séances have been "blanks." Nothing happened which was not scientifically and easily explicable.

Unless Mrs. Crandon can do better than this, it may be assumed that her pretensions were only pretensions. When she can do her stuff in surroundings which



render fraud impossible, it will be necessary to take her seriously. No medium or fakir of the western world appears to have been able so far to give a convincing demonstration of spiritistic control under laboratory conditions. "Margery" is only the latest of a long line of claimants to such control who did not make good on close examination.

—New York World.

It seems that "Margery," highly successful spiritualistic medium in Boston, could not "do her stuff" in a special locked box arranged by Houdini, the magician. In another box of her own construction, bells rang, spirits brought messages about papa and mamma, and all went well.

The radio or telephone would have worked in Houdini's box. The spirits are more sensitive.

—New York American.  
(Arthur Brisbane.)

### Trust in Houdini

Houdini is not a great scientist but he is a master of tricks. Enlistment of Houdini in effort to ascertain what's what in alleged demonstrations of communication between the dead and the living, therefore, is quite appropriate.

Setting a magician to catch a medium is old stuff, but quite as reasonable as setting a thief to catch a thief. There are many who are more inclined to trust Houdini to get at the truth of the matter than any committee of psychic experts.

Houdini announces that he will not commit himself until the tests are over. For the general run no verdict is awaited with greater interest than his.

—Buffalo Enquirer.

### Awaiting the "Chester" Verdict

So much was made two months ago of the extraordinary manifestations in the presence of members of the *Scientific American's* investigating committee at séances conducted by a Boston woman, claiming a "control," called "Mester," that much encouragement must have been given to the hope that "objective psychic phenomena" were at last to be accepted by science as at least not disproved. Apparently another disappointment is in store.

The rosy accounts given of the medium's demonstrations were written by Prof. J. Malcom Bird, secretary to the committee—not secretary "of" the committee it is explained. It appears that certain members of the committee, not-

ably the magician Houdini, regarded these reports as at least premature. At all events, Mr. Bird has resigned his connection with the committee and at its request has withheld publication of a further article about this medium's work until the committee has reached its formal verdict and reported as to her claims. What the verdict will be the committee declines to intimate but the report is current that the medium—she is Mrs. Le Roi G. Crandon, electing at first to appear anonymously—failed under conditions imposed by the committee as a prerequisite to qualification for the \$2,500 prize.

It would be premature, under the circumstances, to pass judgment upon Mrs. Crandon's offerings, which appear, at least, to have come about the nearest yet to demonstration of outside psychic agency, but since the committee declines to say that she has succeeded, it seems likely that its report at best will be a disagreement, with a unanimous verdict that an extraordinarily gifted person has been discovered. But the "magician's" art already has a long list of accomplished practitioners.

—Springfield (Mass.) Republican.

### "Margery's" Manifestations

It is an interesting, if not otherwise impressive, controversy that centres around the Boston spiritualistic medium known as "Margery," but who is now identified as Mrs. LeRoi G. Crandon, wife of a well-to-do yachtsman, scientist and instructor in Harvard Medical School. Something more than a year ago *The Scientific American* became interested in spiritualistic manifestations as exploited by Sir Arthur Conan Doyle, and the managing editor of that journal, J. Malcolm Bird, followed Sir Arthur about this country and England, sitting in at a number of séances. About that time it offered a prize of \$2,500 to the medium who would conclusively prove that she (or he) was able to establish communication with the other world.

Under the insistence of skeptical scientists the publication agreed to the appointment of an investigating committee, including in its membership the professional magician, Harry Houdini. "Margery," of Boston, accomplished things which amazed and apparently convinced Mr. Bird, for he rashly rushed into print announcing that she was almost certain to win the prize. The other members of the investigating committee objected, particularly Houdini, who proceeded to impose conditions upon "Margery"—the chief being her incarceration

in an oak box, leaving only her head and arms free—which have effectively checked the bell-ringing and other manifestations attributed to her spiritualistic control.

There is nothing of particular interest in all this to the average reader except that it serves to recall the futile efforts of other mediums in times past to convince the world of spiritualistic communications. In the first chapter of his "Tale of Two Cities," Charles Dickens, writing about 75 years ago, said:

"It was the year of our Lord one thousand seven hundred and seventy-five. Spiritual revelations were conceded to England at that favored period as at this. Mrs. Southcott had recently attained her five-and-twentieth blessed birthday, of whom a prophetic private in the Life Guards had heralded the sublime appearance by announcing that arrangements were made for the swallowing up of London and Westminster. Even the Cock-Lane ghost had been laid only a round dozen of years after rapping out its messages as the spirits of this very last past (supernaturally deficient in originality) rapped out theirs. More messages in the earthly order of events had lately come to the English Crown and people from a congress of British subjects in America; which, strange to relate, have proved more important to the human race than any communications yet received through any of the chickens of the Cock-Lane brood."

The Cock-Lane ghost referred to by Dickens had mystified many of the best minds of Britain, including Dr. Samuel Johnson, before it was discovered to be a hoax; and Mrs. Joanna Southcott, described by the *Encyclopedia Britannica* as a "religious fanatic," has been discredited some years before Dickens began his career. Yet, it is reported, "her followers are said to have numbered over 100,000 and only became extinct at the end of the nineteenth century."

There may be in this country more than 100,000 persons who will believe in the revelations and manifestations of "Margery," even in the face of absolute proof of their worthlessness. But what are all these rappings worth? All of them, as Dickens said of similar communications 100 years ago, are "supernaturally deficient in originality."

—Philadelphia Record.

### Houdini and Spiritism

It was a sad day for the spiritualistic "mediums" when they permitted Harry Houdini, the magician, to watch some of their demonstrations. Houdini knows

a few tricks himself and he knows them even better than the cleverest psychic frauds.

As long as they have their own paraphernalia and arrange the settings themselves, all is well; they can fool the suckers and rake in the shekels. But up Boston way Houdini produced one of his boxes for a lady medium to get into and do her "stunt." The promised messages from the other world were conspicuous by their absence.

If these people were on the level they wouldn't have to perform in the dark. If those Beyond had any word to send us they would at least sometimes speak in the broad light of day. Why apparently intelligent persons "fall" for these "shell game artists" and relinquish good money to them is something we never could understand. Time and time again they have been exposed.

The souls of the dead scratch no messages on greasy slates for stupid eyes, shout none across the Styx that can be heard by vulgar ears; although there beloved ones left behind, who in the silent communion of their own thoughts can hear the music of lips silent to others, can feel the presence of him or her held dear in the long ago. The veil that separates the two eternities is not an impenetrable wall, but a sacred shadow through which is waited the soft incense of love.

But these mediumistic swindlers, exposed by Houdini on many occasions, make a mockery of that "inspiration of the human race" which the great Beecher said "flows directly from the bosom of God." They would have us believe the souls of the departed ones are hiding in bat caves by day and snooping around in "ungainly hours of night" to seek dark-lantern séances with ignorant fortune tellers.

More power to Houdini to run the fakirs out of business.

—Providence News.

### Margery Fails

Not since Sir Arthur Conan Doyle made his tour of the United States several years ago has there been such an interest in so-called psychic phenomena as has been aroused by the experiments of Margery, the wife of a prominent Boston surgeon and professor at the Harvard medical school. The principal witnesses at Margery's latest séances have been Harry Houdini, the stage illusionist, and a committee, appointed by the *Scientific American*, which offers a prize for



genuine manifestations of psychical powers.

The position in life of the medium and the gravity and scientific attainments of the investigators will bring serious attention to the séances from quarters which heretofore have been the source of frivolous comment on the subject. Nevertheless, the skeptical will not fail to note that a solid oak cabinet devised by Houdini prevented ghostly activities in a locked room where a pigeon had whirled, bells had tinkled and a being had whistled when the medium had been confined to a less substantial box. Ectoplasm apparently cannot exude through inch-thick oak, or the control has been frightened away by the lack of sympathy on the part of the investigators. One is inclined to think that the lack of sympathy was more effective in making the séance a blank than the oak cabinet, for spirit photographs displayed by Doyle and the lesser believers show the ectoplasm exuding from the medium's neck. Margery's head and hands were outside the cabinet.

—Buffalo Express.

Bah Blah and Ba, Houdini can—and will—if given the opportunity—show up the entire fraternity of the self-styled bridges between the known and the unknown.

I have received about twenty newspapers from various parts of the U. S. stating that Houdini had discovered the secret of "Margery's" séances with her "control" Chester and whether or not Mr. Munn of the *Scientific American* believes in Houdini's statements, I do. As an ethical physician it seems to me a rather low and despicable thing for a noted surgeon such as is the husband of "Margery" to allow her to engage in such conduct, even if it were true that she communicated with the dead through a brother who is dead.

—The Sphinx.  
Sept., 1924.

### The Quest Eternal

The "New York-Herald-Tribune" yesterday morning noted that the committee of psychic experts who have been interested in the powers of a strictly non-commercial Boston medium are now in rough water. The members decline to discuss the matter, but it appears that a series of articles as to the medium by J. Malcolm Bird, two of which have already been printed, has been interrupted.

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Mr. Bird announcing that the September instalment has been withdrawn for reasons which would appear in the October issue of the "Scientific American."

Mr. Bird, so the "Herald-Tribune" asserts, was in attendance at séances on Monday and Tuesday evenings of this week, despite the protests of some members of the committee who said that he had betrayed their trust in giving information to the press before the completion of the tests. It was said that he was not present on Wednesday evening, having been sent back to New York by O. D. Munn, publisher of the "Scientific American."

The tests, so it is alleged, went on well until Houdini attended. Since that occasion or occasions the committee refuses to say whether the tests were blank or otherwise. Houdini is quoted as follows:

"The woman may be genuine, as they say. I will not commit myself until the tests are over. But there will be further tests. As cases of this kind excite too many people, disturbing them and giving them hope for communication with the dead. If 'Margery' can give that communication, all right; but if she can't I want to do something more for humanity than entertain it.

"Margery" it is only fair to say, is doing nothing for hire, neither is she poor or illiterate, but the "Herald-Tribune" infers that when Houdini is present, her control, "Chester," declines to manifest himself and without his cooperation nothing mysterious appears. "Margery" has no control over "Chester's" movements and there is nothing to excite the interest of the members of the committee in his absence.

Mr. Bird's experience in the past has not been of a sort to render him unduly hopeful, hence his enthusiasm as to the feats of "Margery" has surprised those who have followed his work, but now they suspect, as he may, that he has been disappointed, a conclusion which may be arrived at without discredit to the medium.

What is evident is that the question remains unsettled. Those, and there are many, who believe that incarnate intelligence can communicate with humans, will see nothing to shake their belief in the refusal of "Chester" to exhibit his power in the presence of one who doubts. Those who deny the theory of spiritism will be strengthened in their unbelief and will say "I told you so!" Again we see a drawn battle.

—Hartford Courant.

### Magician and Medium

The psychic inquiry committee named by the *Scientific American* to supervise its mediumistic tests acted with prudence when it enlisted the services of Harry Houdini, in the case of "Margery." This medium, it will be recalled, had all but persuaded the committee that she should receive the magazine's long-standing award for the production of phenomena beyond the physical. The committee had announced its confidence in the genuineness of her psychic demonstrations. But a native caniness stayed the hand that held the purse. "Margery" was first required to undergo a test séance under the supervision of Houdini.

Perhaps it was a disappointment to many of us to read that "Margery" failed to pass that final and all-important examination. When locked in a cabinet of her own construction she was still the marvelous "Margery" of old, seemingly in control of supernatural facilities. But when locked in a cabinet devised by Houdini, master trickster, her strange powers deserted her and all tests were negative. And the award for which she strove awaits another medium, if one competent to win it shall make the endeavor. As for our disappointment, we should reflect that it was the truth we were reaching for and not delusion.

A great many questions arise from this latest failure to touch the fringe of another world. Was "Margery" sincere, and being sincere, was she herself deluded? She is a woman of good social position and excellent character, report has it. Or was she a conscious charlatan, preying upon the field of human sentiment? Or is it possible, as the spiritists maintain, that mediumistic ability is often repressed by untoward circumstances and a critical audience, and, if so, why?

—Portland Oregonian.

### "Spirit" Tests Ended by Occult Student

Boston, Aug. 28.—The latest series of tests to determine whether Mrs. Le Roi G. Crandon, wife of a surgeon of this city, who has been known as "Margery" to the world of psychic students, could induce phenomena that would win award to her of the *Scientific American's* prizes for such genuine feats, ended last night with results said to be both positive and negative.

In a big black box, fashioned out of inch thick oak in the manner of an old-time pillory, the medium was said to have

failed to invoke proof. In another box, somewhat similar, but with more freedom, results were positive, bells being rung and messages transmitted, it was said.

The tests, still incomplete, have resolved into a trial of the two types of boxes. The oak box is the property of Harry Houdini, the magician, who is a member of the committee. It is understood, however, that the committee has not accepted this box as an official test, because the committee as a whole has not had an opportunity to examine it. The second box is the committee's cabinet evolved for such tests, with the medium under padlocked restriction, the bells confined beyond ordinary reach, and safeguards inserted to prevent fraud.

The tests were understood to have developed an uninterrupted series of positive manifestations, including the appearance of lights, whistling, chairs moving across the floor, and a pigeon whirling through a room in which doors and windows were locked until Houdini brought his box.

—The Press, Long Beach, Calif.

If there is one man in this country whose activities the busy-bodies should curtail, that man is Harry Houdini, "handcuff king." No sooner does some "spirit" medium, etc., come to the fore with great claims of mysterious powers that gain him or her a great following of credulous Yankees, including not a few so-called scientists who are always waiting to be baffled, than Houdini appears on the scene and explains how the "spirits are moved." Houdini is doing his best to keep down the sucker rate, but he has a man-sized job on his hands for fair.

The latest to run about of the handcuff king is the more or less mysterious "Margery," of Boston. She had attracted wide attention by her ability to make pigeons fly about the room where there had been no pigeons before; she merely said the word and lights appeared where had been darkness; ectoplasm "ectoplasm" all over the room at her beck and call; a group of scientists held séance after séance with "Margery," at the end of which the learned men confessed that, like the usual run of detectives following the commission of a crime, they were duly baffled. The men of science announced that they had taken every precaution to prevent fraud on the part of "Margery," and that her "spirit manifestations" were truly genuine.

Page thirty-one

Then Houdini appeared on the scene. Houdini is the original Missourian, born and bred; he has to be shown. If "Margery" were all she and her friends claimed her to be, argued Houdini, let her do her stuff in a cabinet of his own making. Previously "Margery" had performed her stunts in a cabinet built by herself. She agreed to Houdini's terms—and the next "séance," carried out under the direction and watchful eye of Houdini, was a complete and total loss. Not one of "Margery's" favorite "spirits" appeared on the scene, neither did any pigeons flit about the room, nor did

mysterious lights or ectoplasm put in an appearance. The show was a bust from start to finish. One or two of the so-called scientists resigned from the commission following Houdini's exposure of "Margery," but others have stuck to the ship because, as they say, Houdini's test wasn't a "fair" one. In other words, the handcuff king had neglected to provide his cabinet with pigeons, etc., hence "Margery," as an intimate friend of the "spirits," turned out to be but another oil can.

—Catholic Observer, Pittsburgh, Pa.

## Joaquin Maria Argamasilla

*The Spaniard with X-Ray Eyes*



HOUDINI AND ARGAMASILLA



HIS phenomenal mystifier essayed to perform or accomplish the impossible; he makes claim to a power of supernormal vision, X-Ray eyes and a penetrating brain; however, his claim to supernatural power was acknowledged as being limited, seemingly not familiar with the English language, he is always accompanied by his promoter who served in capacity of interpreter.

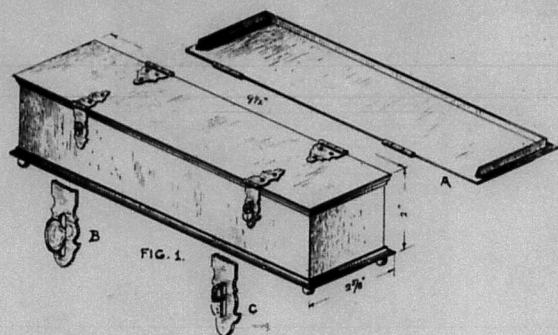
This promoter presented Argamasilla as a youth of nineteen, his appearance and mannerism indicates a more mature personality. As credentials, this young man brought letters purporting to have been written by the Noble prize winner, Prof. Richet, and from Prof. Geley; likewise, from noted scientists of Spain who attested the fact that Argamasilla, unqualifiedly, came through all tests and that he had proved conclusively to their satisfaction that he could read through metal.

Page thirty-three



It was claimed the Spaniard, with his X-Ray eyes, could penetrate metal *provided it was unpainted*. Giving precedence to gold—and in sequence, silver, copper, zinc, tin and iron. His most popular test was the reading through the hunting case of a watch. The hands of which having been set at random just before the watch was placed in his hands; and that is just what, seemingly, he did, to the amazement of scientific onlookers—and this youth's handling of the watch was so innocently done as to ward off suspicion.

As is the case, always, with the first presentation of such unnatural things, a weird, uncanny impression is made on the mind of the lay investigator; having been thrown off guard by the art of misdirection he is susceptible to the superstitious element lurking in the minds of the assembled gathering—there is infection to existing superstition, particularly so when logical deduction seems foreign to the production.



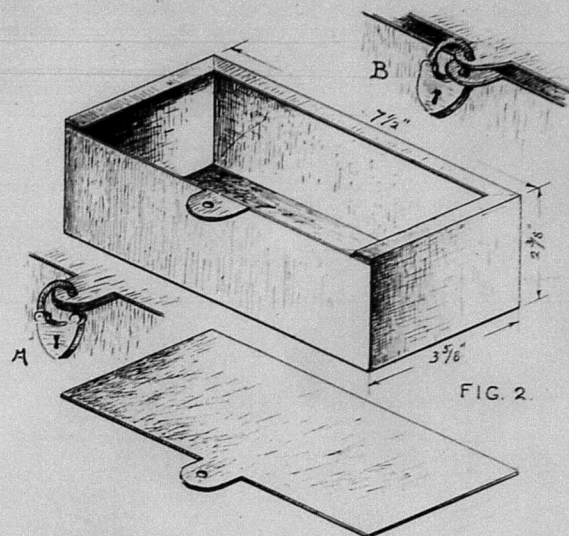
Aside from reading through the closed hunting case of a watch—this Spaniard lays claim to visually penetrating metal when in the form of a box. It is true the box must be of convenient form and unpainted. Argamasilla carries two types of boxes, one made of solid silver, represented by illustration, Fig. 1, the top or lid of which is hinged to back wall and secured at front by two hinged hasps, but it will be noticed that one of these hasps is engaged by a turn buckle, "B," while the other one is fitted to a projecting staple "C," to accommodate a small padlock. The underside of lid "A" is provided with a flange at the two ends and along the entire length of the front edge, and this flange serve to intensify the mystery, as it apparently renders surreptitious opening, revealing a view of interior, impossible.

The other type of box is represented by Fig. 2, three walls of which are crowned with horizontal flanges in conjunction with lug strips on each end wall under flanges, constitutes a runway for a sliding lid.

The front wall is minus such flange, but, centrally situated, it has a flange lug bent at right angles and projecting upward. The sliding lid has a similar lug and both are pierced to accommodate a small padlock.

This box is of sheet iron, or steel, and since the visual performance is supposed to take place as result of penetration through the metallic lid, to demonstrate economically, the one box is made to serve the purpose with lids of copper, zinc, tin and iron.

The watch; any hunting case watch borrowed from a spectator serves the purpose. There is no special preparation to make; it is only necessary that the hands be so shifted as to disguise the correct time and to prove the genuineness of the reading. So, the Spaniard's method of procedure is simply to ask for a hunting case watch, with request that the setting of the hands be done optionally with the holder; while this is being done, he proceeds to blindfold his own eyes with his own handkerchief which has been already prepared by folding, and as this lays across his left hand he adjusts two wads of cotton batting, ostensibly, pads for each eye, and at once applies the bandage to his eyes and ties it at back of his head. He is now ready to receive the watch in right hand, face up but case closed.



He disclaims power to look through the works of a watch, therefore, logically requires the face to be on the uppermost side. He receives the watch, holds it gingerly in a horizontal position between the index finger and thumb for a moment or two. He then raises the hand with watch between the same fingers, to such position that watch is vertical and at a height about to his chin. After a moment he lowers the hand with a sweep, and in so doing lowers the watch to a horizontal position in the palm of hand with the stem head resting against the ball or root of thumb.



and hinge of case against ring and second fingers, simultaneously he exerts sufficient pressure by ball of thumb to spring case open which is covered and guarded by the flexed fingers. The watch case is opened but a trifle, perhaps  $\frac{1}{2}$  to  $\frac{3}{4}$  of an inch, and a quick glance is all sufficient for the reading, and this is made possible, as watch is held so low that a downward glance on line of cheeks, beneath handkerchief, gives a perfect line of vision, this is facilitated by the cotton pads previously referred to, which when applied, rest on the brows, rather than directly over the eyes, also by "knitting the brow" and raising again, rides the handkerchief up and opens a line of vision, in which case the watch is seen with the greatest ease.

I have seen this man place his left hand to his forehead and by so doing almost imperceptibly raise the handkerchief to improve his downward line of vision.

A glance having been gotten at watch, and time noted, pressure by ball of thumb at same time, fingers press lid closed, by this combined movement the watch is noiselessly closed, and this accomplished, the watch is again raised vertically before the eyes and maneuvered back and forth as though endeavoring to get it to a certain focus. As the watch is raised to the last position, it is caused to lay flat on the open palm that it may be visibly observed to be closed. This whole maneuver is so natural that suspicion is ward off and the back of hand toward observers forms a perfect screen when watch case is open.

This last maneuver is simply acting, and during time consumed by it the Spaniard makes mental calculation for the lapse of time, and so seemingly tells the time as he sees (?) it just a moment before it is opened for comparison. For example, if the exact time is twenty-two minutes to ten at the moment he actually sees the face of watch, he stalls by maneuvering and at the psychological moment declares the time as twenty minutes to ten, and though he might be thirty seconds out of the way, it is not of sufficient importance to note.

A personal trial of this experiment will convince the reader of the ease with which its can be accomplished.

I have had several sittings with Argamasilla, and at one of them I handed him a watch which was itself tricky to open, consequently, he failed to tell the time by that watch. At another time, at the Newspaper Feature Syndicate office, 241 West 58th Street, I had opportunity for standing at his extreme left side and from that position I positively saw him open and close the watch. Of course, he did not know of my vantage point, because of his blindfold, as I looked over his left shoulder.

It is a rule with this man, to stand back in a corner close to a window, for the beneficial play of light, also that no one of the observers may get behind him, but my favorable opportunity clinched my suspicion.

This man is a very clever manipulator, and he acts his part in such manner as to insure misdirection.

Since witnessing his performance I have presented the watch trick and so far no one has been able to detect the movement unless knowing, before-hand, the trick of opening and closing the watch.

The handling of the boxes varies considerably from that of the watch—but that too, will be made clear by accompanying illustrations.

Giving first, attention to the silver box. A printed card or small slip of paper with writing, placed in box, lid closed and locked with one small padlock and the second hasp secured by the turn buckle. The operator

holds the closed box by a hand clinching each end and in his maneuvering twisting and slightly swinging the box from side to side, he manages to drop the left hand and by aid of the thumb lifts the lid at the left corner, see Figure 3. Just before raising lid and during manipulation he manages to release turn buckle so hasp slips free.

The right hand is so placed as to expose that end of box, at times by merely balancing box on finger ends, a firmer grip when required, is obtained as shown in Figure 3. In course of maneuvering, the card is brought to a favorable position for reading by successive joltings of box, the left end being lowered and turned away from observers the fact that box is opened is unobserved by them.

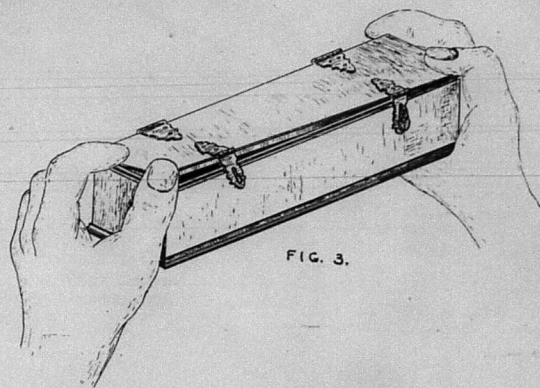


FIG. 3.

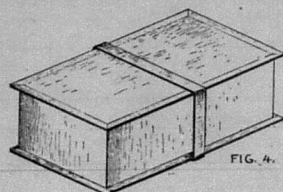
The view shown in Figure 3, is as seen by the operator himself. The audience, or observers, see the back of box and its end only as held or poised on fingers of right hand. The box is also held at such an angle that the observers do not get a view of top of it.

It should be noted that Argamasilla always chooses a position with light behind himself, and such that observers are always in front, facing him, he very adroitly guards against observers being at his side or behind himself.

The box with sliding lid is handled differently, necessarily so, because of its particular form of construction. The casual observer on first examination, being unfamiliar with the mode of handling is unprepared for a critical examination, consequently he does not notice that the metal of lid is quite flexible, and that the running grooves at ends of box are so free as to afford sufficient play by raising the lid—just a trifle, but "every little helps."

The runner flanges around three edges of lid, and projecting lugs for attaching a padlock, would seem proof positive against possibility of trick, but the innocent observer has failed to note the fact that the bow, or shackle is elongated a trifle, perpendicularly. It looks innocent enough

when seen in its normal position (Fig. 2-A), but that innocence is soon dissipated when viewed as shown at "B." This opening is made possible by the fact that the front edge of the lid projects a fraction of an inch beyond the front wall of box, which affords a purchase for the left thumb without resorting to pressure on the lugs, the flexibility of metal and slight play in runners makes the opening possible. "B", Fig. 2, is slightly erroneous in drawing, the horizontal edge could slant slightly downward both ways from the lug converging at the ends of box where held by the running grooves.



The box is held practically the same as the silver box, reading of the card is made possible by variable deflection of both light rays and visual beam, and by proper manipulation of angles the eye has a range of practically the full bottom of box from front to back walls; the card being kept in left hand corner of box. By turning the box upside-down it is an easy matter to slide the card out of box, enough for reading, and even at that it can be obscured from observation by the on-looker by the angularity in position of holding box.

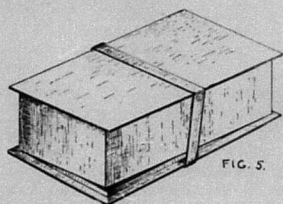
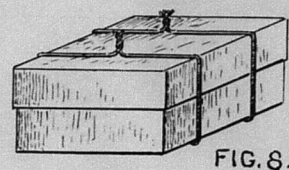
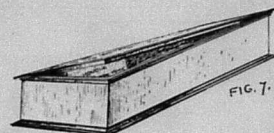
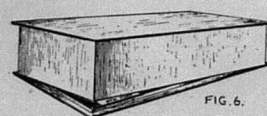


Fig. 4, represents a Park & Tilford Nut and Fruit box made of tin, its lid has vertical flanges to fit into box on all but hinge side, and in lieu of a lock, the lid is held in place by an elastic band, this box is covered on all sides with colors from black to gold, the mass of color being black, nevertheless, and notwithstanding the ban Argamasilla puts on painted metal, he did accept this box for a test, and safely so, because a casual examination shows the lid securely hinged, but the means of holding lid closed is so elastic, that the manipulation made necessary became identical with that for the silver box; however, Argamasilla took precaution to turn box upside down to facilitate reading as shown in Figure 5. Under which conditions the possibility of reading is made perfectly clear by Fig. 6 and

by Fig. 7, which represents the silver box minus trimmings, drawing slightly exaggerated as to distance opened.

By successive joltings of box the card is sometimes brought to a vertical position against back of box, Figure 7.



Figures 8 and 9 are boxes made of tin, unpainted, for testing Argamasilla's power for reading through metal. The square box was wired with two strands of copper wire soldered to bottom of box and twisted on top. The round box was simply bolted shut by a clamp bolt passing through the vertical axis of box, soldered on underside of bottom, and lid locked in place by a thumb nut, and inasmuch that there was no possible flexibility, to the lid of either box, Argamasilla failed by refusal to make a test in both instances, as undoubtedly, he would have done with all the other boxes, if subterfuges and trick appliances had not been resorted to.



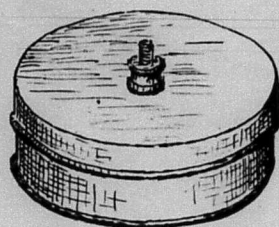
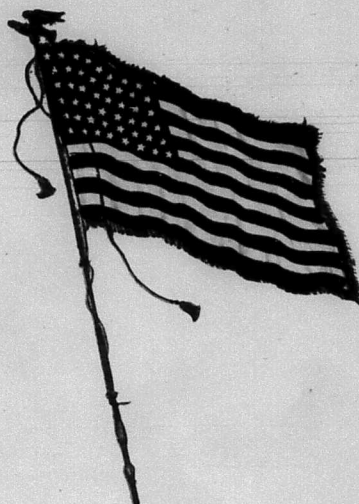
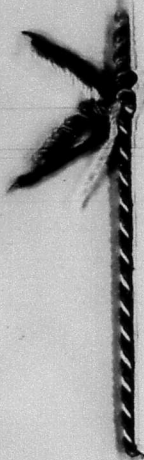


FIG. 9.

7





Society of American Magician's  
14th ANNUAL DINNER



HOTEL McALPIN  
FRIDAY EVENING, MAY 31, 1918

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OF THE  
JEWISH WELFARE BUILDING

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NINETEEN HUNDRED AND EIGHTEEN



Society of American Magician's  
14th ANNUAL DINNER



HOTEL McALPIN  
FRIDAY EVENING, MAY 31, 1918

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Coffee

EDW. LEROY RICE  
1053 E. 31ST ST.  
BROOKLYN, N. Y.

Nov. 1, 1926


Dear Quin:-

Of course you have heard the sad news of Houdini's death. It has affected me and my family more than you can imagine. We thought a great deal of him. I only wrote to Mrs. Houdini yestwrday (he was dead then) telling her I was sure he would pull through.

It seems to me that it was your turn to write; hope you haven't been ill.

I have collected a couple of new autographs for you, which I will send when I write again.

Sincerely

A handwritten signature in dark ink, appearing to be 'E. L. Rice', with a long horizontal flourish extending to the right.



# The DEARBORN INDEPENDENT

PUBLISHED BY

THE DEARBORN PUBLISHING CO.

DEARBORN, MICH.

November  
9th  
1926

Mr Quincy Kilby  
101 Browne Street  
Brookline Mass

Dear Quin Kilby:

Forgive me for not more promptly answering your letters. I simply have been swamped with Mr Cameron away. He has not returned yet and may not be back for another week or ten days.

The loss of Harry Houdini makes us feel as though a member of our own family were gone. We saw him on the night of his opening performance. Am attaching a clipping from the Office Chat Page of the November 20th issue of the Dearborn Independent. I talked to Harry for a few minutes after the performance. He was suffering intensely at that time. There were quite a few who attempted to see him but I was the only one they would let in. I kept in touch daily with Hardeen from then on until Harry died. Mrs Houdini, of course, was prostrated. I do not believe she will ever fully recover. He was more to her than the average husband.

We would be glad to have a short story on your Houdini Scrapbook but would like to have it written around the idea that Houdini was a real research student and that his knowledge of magic made it possible for him to expose fakes, which the average man could not hope to show up. You had some personal experiences with Houdini - work those in. It would also be timely to state that the work he was doing was too big to stop with his death; that here is an opportunity for someone else versed in magic to carry on the exposures.

I am sorry but it looks now as though we would not get down this fall. Mr Ford was in the other day and said that we should plan on being at Wayside Inn early in the Spring. Maude promises to write Mrs Kilby.

Sincerely,

THE DEARBORN PUBLISHING CO

*E. B. Bick*

FLB/L

*Love to Mrs Kilby  
& Barbara*



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**CHILDREN'S MINIATURE CITY "TOYTOWN"** may be reached from the stairways at the extreme left and right of the Orchestra Promenade. This department will be open from the time the doors open until the performance starts, during the entire act and after the performance for a short period. During the afternoon small children may be left in charge of the Matron in the Nursery of "Toytown."

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Mail Orders will receive prompt attention. In ordering tickets do not send currency unless by registered letter. Post Office Orders or Express Money Orders will be accepted.

Out-of-town patrons may secure seats for any performance through Western Union Telegraph Company at a small advance over box-office prices.

Checking facilities for coats and wraps will be found at a coat-room located on each floor. In the lobby it is situated at the right end of the entrance in the Ladies' Suite and Gentlemen's Lounge; and on the mezzanine floor directly at the center aisle leading to the refreshment buffet. The management will not be responsible for articles left in any other part of the theatre.

The price of the souvenir program is ten cents, which represents less than the cost of its production.

A new departure will be found at the rear of the orchestra and on the mezzanine floor of the first balcony, where spacious lounges, a tea-room and smoking-rooms are to be found. On the mezzanine floor also is a soda fountain and buffet, where refreshments may be obtained.

All departments of the Hippodrome are under direct supervision of the management, and it is aimed to make the service throughout courteous and efficient.

Telephone booths for the use of patrons have been placed in the foyer of the theatre and in all retiring rooms. Also, for the convenience of patrons expecting or sending long-distance calls, and for physicians who wish to be summoned, a switchboard and operator will be found to the right of the first foyer.

Please do not fold the carriage call cards. Hand them to the liveried attendant at the Forty-third Street door on leaving. Please note the number.

It is desired that the comfort of visitors to this theatre should be studied in every detail. Complaints of incivility or inattention on the part of any official will assist in arriving at a high standard of efficient service to our patrons, if reported at once to the management.

Knabe Pianos used at the Hippodrome.

**INFORMATION:** A Guide is stationed in the orchestra foyer who is conversant with the departure of suburban trains and who will cheerfully give information regarding depots, time schedules and points of interest around New York.

**LOST ARTICLES:** The management would appreciate the return of any article found in the theatre to the Guide, and every effort will be made to have it returned to the owner. Those in search of lost articles may address this official.

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with  
MR. and MRS. PAUL PETCHING,  
CARLOTTA RUSSELL

and  
Ingrid Landin and Billy Champagne  
In Specialties

Augmented by Twenty Garden Beauties  
Especially Staged and Conceived by Allan K. Foster

A Versatile Trio  
DARE, COLE AND HELENE  
in  
Songs, Dances and Laughs

The Artistic Clown Supreme  
POODLES HANNEFORD and COMPANY  
The International Equestrian Comedian  
in

"HORSE NONSENSE"  
and

An Ensemble with the  
FAMOUS HIPPODROME GIRLS

The Pinnacle of Music  
DUCI DE KERKJARTO  
Royal Violinist Virtuoso  
Maurice Eisner, Accompanist

### Engagement Extended by Popular Demand!

Fifth Week of the World-Famous Author, Lecturer,  
and Acknowledged Head of Mystifiers

HOUDINI

In the presentation of a composite scene given by several famous mediums. The demonstrations take place in the rooms of "Zanetti," psychic revelationist and spirit slate writer. These demonstrations have been selected from the repertoire of the financially successful mediums, and if there is any medium in history whose methods the audience would like to learn, HOUDINI is willing to answer such rational questions as his limited time permits. Owing to the time which is allowed for manifestations HOUDINI requests that anyone desiring extensive information about fraud mediums write to him enclosing a stamped, self-addressed envelope, and he will be pleased to reply.

"Zanetti" is a counterpart of one of the greatest fraud mediums who ever lived and those who have witnessed the cleverness of this medium and then have had it exposed by HOUDINI will get interesting information, which has never been revealed to anyone before. As "Zanetti," HOUDINI will demonstrate the various phases of mediumship, such as reading concealed letters and locked and corded slates brought by the committee, and showing how writing is secured in full light on slates brought by skeptics, and then he will expose the methods used.

HOUDINI is willing to forfeit \$5,000 or wage \$10,000 that he can detect, duplicate or expose physical manifestations produced by any medium who will agree to manifest three times in his presence and before a committee of seven newspapermen, seven clergymen, and seven magicians. Anyone accepting must give him twenty-four hours' notice. During HOUDINI'S performance it will be necessary to invite a committee of investigators on the stage, and the management assures all volunteering that no practical jokes will be perpetrated on anyone.

### INTERMISSION

You are invited to visit the Children's City  
"TOYTOWN." Many New Features.

No Extra Charge

Hippodrome Orchestra

"I'll See You in My Dreams"..... Isham Jones

Hippodrome Organ

The Pal I Loved..... Leo Feist

Frederick Kinsley, Organist

Unique—Clever—Funny

"THE TRANS-ATLANTIC FLIGHT"

The Latest of the Aesop Fable Series

Paul Terry, Cartoonist

Produced by Fables Pictures, Inc.

New European Feature

FIVE DUBSKYS

in

Ten Feet of Feet

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WALTER McNALLY

"Ireland's Baritone"

in

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Cris Anderson at the Piano

Trumpeter ..... Bix

Kitty My Love ..... Hughes

When Song Is Sweet ..... Sam-Sour

Donovan's ..... Needham

Molly Brannigan ..... Stanford

Believe Me If All Those Endering

Young Charming ..... Moore

A Waltz in the Moonlight and You ..... Solman

### Distinguished Singing Comedienne

EVA SHIRLEY

and Her

FAMOUS PLAYERS OF RHYTHM

with

SAM E. LEWIS

in

"Songs of the Moment from Syncopation  
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Special Exclusive Hippodrome Engagement of the  
Former Ziegfeld Follies Comedian

HARRY WATSON, JR.

as

"The Young Kid Battling Dugan"

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Billie Franklin and Claire Wayne

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HIPPODROME CORPS DE BALLET

Dance Creations by Grace Edler

Special Ensembles Staged by Allan K. Foster

and Hippodrome Technical Staff

Exit March—"You and I".....Leo Feist

Hippodrome Girls' costumes by Brooks Costume Com-

pany

Knabe Pianos used.

Midmer-Losh, Inc., builder of Hippodrome Organ, Mer-

rick, N. Y.

### COMPLETE CHANGE OF PROGRAM WEEKLY

FOR THE UNITED STATES REALTY AND IMPROVEMENT COMPANY:

THOMAS W. LAMB, ARCHITECT

The Hippodrome was Rebuilt by the GEORGE A. FULLER COMPANY.  
UNDER THE PERSONAL DIRECTION OF E. F. ALBEE.

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# B.F. KEITH'S HIPPODROME PROGRAMME

LARGEST PLAYHOUSE  
IN THE WORLD

This Bill of International Artists Has Been Assembled  
and Selected From Keith-Albee Vaudeville  
Representing the Varied and Various Attractions of this Unique Style of Entertainment

NOTE: The Order of Appearance is subject to alterations in rotation and changes will be indicated by announcement cards at the right and left of the proscenium arch.

**HIPPODROME ORCHESTRA**  
Overture  
Police Parade ..... Lincke  
Julius Lenzberg, Conductor  
"At the Hippodrome"

Written by Cliff Friend and Walter Donaldson  
*There's miles of—sweet smiles of—gladness  
Down at the Hippodrome;  
It's just a land of harmony  
You'll find a joyland—a joyland—to see  
It's the place for—you to chase your—sadness  
You'll always feel at home  
And you can find most ev'ry  
Town—Rory—Randall and Pat  
At Keith's Hippodrome.*

Special Hippodrome Edition  
**PATHE NEWS**  
Current Events of the World in Pictures

A Novel Hippodrome Spectacle  
**"THE GARDEN OF ENCHANTMENT"**  
with  
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CARLOTTA RUSSELL  
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Gris Anderson at the Piano  
Trumpeter ..... Bix  
Kitty My Love ..... Hughes  
When Song Is Sweet ..... Sans-Soud  
Donovan's ..... Needham  
Molly Brannigan ..... Stanford  
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Unparalleled Price-Scale

THE LOWEST PRICES FOR  
THE BIGGEST SHOW

## DAILY MATINEES

Monday to Friday

	With Tax	No Tax
Orchestra .....	\$ .50	No Tax
Orchestra .....	.68	\$ .75
Orchestra .....	1.00	1.10
Mezzanine .....	.30	No Tax
Mezzanine .....	.50	No Tax
Balcony .....	.30	No Tax
Club Boxes .....	.50	No Tax
Lower Boxes .....	1.00	1.10
Balcony Boxes .....	1.00	1.10
Orchestra Loges .....	1.00	1.10
Mezzanine Loges .....	1.50	1.65

## Saturday

Sunday and Holiday

	Matinee	Evening
Orchestra .....	\$1.00 \$1.10	\$1.00 \$1.10
Orchestra .....	1.50 1.65	1.50 1.65
Mezzanine .....	.50 No Tax	.50 No Tax
Mezzanine .....	.77 .85	.77 .85
Mezzanine .....	1.00 1.10	1.00 1.10
Balcony .....	.25 No Tax	.50 No Tax
Club Boxes .....	.77 .85	.77 .85
Lower Boxes .....	1.50 1.65	1.50 1.65
Balcony Boxes .....	1.50 1.65	1.50 1.65
Orchestra Loges .....	1.50 1.65	1.50 1.65
Mezzanine Loges .....	1.50 1.65	1.50 1.65

## DAILY EVENINGS

Monday to Friday

	Matinee	Evening
Orchestra .....	\$1.00	\$1.10
Orchestra .....	1.50	1.65
Mezzanine .....	.50	No Tax
Mezzanine .....	.77 .85	.77 .85
Mezzanine .....	1.00	1.10
Balcony .....	.30	No Tax
Club Boxes .....	.77 .85	.77 .85
Lower Boxes .....	1.50	1.65
Balcony Boxes .....	1.50	1.65
Orchestra Loges .....	1.50	1.65
Mezzanine Loges .....	2.00	2.20

Saturday, Sunday and Holiday

	Evening
Orchestra .....	\$1.00
Orchestra .....	1.50
Orchestra .....	2.00
Mezzanine .....	.77 .85
Mezzanine .....	1.00
Mezzanine .....	1.50
Balcony .....	.50 No Tax
Club Boxes .....	.77 .85
Lower Boxes .....	2.00
Balcony Boxes .....	2.20
Orchestra Loges .....	2.00
Mezzanine Loges .....	2.20

SEATS MAY BE RESERVED  
FOUR WEEKS IN ADVANCE  
FOUR BOX OFFICES AT YOUR  
SERVICE

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B.F. KEITH'S  
HIPPODROME



BELLE BAKER

Who Will Appear Here in a Few Weeks



B.F. KEITH'S  
HIPPODROME



BELLE BAKER

Who Will Appear Here in a Few Weeks



First time these  
children have ever  
been photo together

Roosevelt Grand children + Houdini

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